MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, APRIL 25, 1936

Price 20 Cents

KIRSTEN FLAGSTAD

as Fidelio

The Norwegian Soprano, After Closing Her Second Season with the Metropolitan Opera, Is to Make Her Debut in May at Covent Garden, London

ROSA RAISA
will sing in The Dybbuk at Carnegie Hall, New York, on May 13, 14, 15 and 16. The opera by Lodovica Rocca is to be sung in English, conducted by Franco Ghione of La Scala. (Photo by Maurice Seymour.)

THE PASQUIER STRING TRIO
of Paris will appear in concert in America next season. During the first week of January they have five appearances under the auspices of the Chamber Music Society of America. A New York recital at Town Hall also has been booked, as well as appearances in the West sponsored by Pro Musica.

ANN FRESCHMANN,
dancer, will give a recital at her Carnegie Hall studio, New York, on April 27. William Kulkman is the accompanist. (Photo by Oggiano-Ida Studio.)

JAN KUBELIK,
international violinist, with his son Rafael (right), who is a conductor, violinist, composer and accompanist, have played seventy concerts in the United States and Canada this past season. A new series is being booked for this summer on the Pacific coast. Their winter season will start next October in the Middle West.

STELL ANDERSEN,
pianist, and Hector Iodine, one of the few South American honey bears in captivity, in the patio of Miss Andersen's New York home in Greenwich village. Miss Andersen left recently for a brief vacation in New Orleans

ROSEMARIE BRANCATO,
coloratura soprano, giving an Easter recital at the Jones Memorial of the Children's Aid Society, New York, on April 7. She also gave the children a party. Her visit was in memory of the days when as a settlement worker for this organization she earned money to study music. Miss Brancato has appeared in concert and opera for the past two seasons, singing in over 100 cities. For the past twenty-eight weeks she has been heard on Sunday nights on The Echoes of New York Town program on WEAF. Miss Brancato is an artist-pupil of Estelle Liebling.

HARRIET VAN EMDEN,
soprano, was guest soloist on Alfred Wallenstein's Sinfonietta program over WOR and the Mutual network on April 8. She sang three Mahler lieder, Ich ging mit Lust, Ich atmet einen Lindenduft and Liebst du um Schönheit and an aria for soprano from Handel's opera Giulio Cesare

JOSEF and ROSINA LHEVINNE
in Miami, Fla. Mr. and Mrs. Lhevinne have returned from the southern city, where Mr. Lhevinne was heard with orchestra. With his wife, he also gave a two-piano recital.

AMY ELLERMAN,
contralto, appeared on the March 26 program of the Men's Choir concert, at the First Presbyterian Church of Gloversville, N. Y. She was re-engaged for next season. (Photo by Leon Elzin.)

GLADYS SWARTHOUT and RENÉ MAISON
in Miss Swarthout's dressing room at the Metropolitan Opera, rehearsing a scene from Werther which they sang in costume at the Sunday night concert of March 22.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
Telephone PLaza 3-8452

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
OPERA — ORATORIO — SONGS
GERMAN — ITALIAN — FRENCH — ENGLISH
25 Park Ave., New York CAledonia 5-1083

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1472

EMMA A. DAMBMANN
Voice Specialist in Tone Production.
Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th Street, New York City
Telephone REgent 4-8226

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

HELENE PORTIER
FRENCH DICTION
New process for speaking and singing voice by law of reflexes applicable to any language.
229 East 61st St., N. Y. C. REgent 4-0531

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

LOUISE GERARD-THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
TECHNIQUE, LITERATURE AND INTERPRETATION
Member of Faculty of the Juilliard School of Music.
Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bk
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 369 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighia.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Neville Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fiaber, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Tabasco 242

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 610 N. Lebanon St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rose H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Pu m St.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2896
VOL. CXII—No. 17

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING — COACHING FOR RADIO
160 W. 73rd Street — New York City
SUsquehanna 7-4136

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. — Tel. MOn. 2-9469

NADINE WATERS
COLORED LYRIC SOPRANO
1412 Steinway Hall, New York City

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. WAds. 3-7800. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York — Circle 7-2178

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 3A, 346 W. 72rd St., N. Y. C. Tel. Sus 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. — Chicago, Ill.

FLORENCE **OTIS** SOPRANO
Vocal Problems Analyzed and Corrected
By appointment only
155 East 47th St., N. Y. C. — PLaza 3-1236

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall — New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
3346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

A. VERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development. Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free.
Phone Afternoons, Circle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9261
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO — *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street — New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. — REgent 4-7859

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York — ATwater 9-7193

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO 75 East Division St., Chicago, Ill
Tel. Delaware 8594

GIACOMO **BOURG**
BARITONE and TEACHER
Prepares for Opera, Oratorio and Recital
Teacher of Amy Ellerman
160 West 73rd St., N. Y. C. — Tel. TRaf. 7-6700

DINO BIGALLI
CONDUCTOR — VOCAL COACH
912 Auditorium Building, — Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. — PLaza 3-8717

JEAN BUCHTA, Mus. B.
Music Director, Harmony Guild of New York
Teacher of PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 W. 58th St., N. Y. Circle 7-7615 or Circle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City — Circle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
D 503 Kimball Building — Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 82nd Street, New York City
Telephone: Wickersham 2-8537

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

FRANCO AUTORI
CONDUCTOR
New York Civic Orchestra—Brooklyn Symphony
250 West 75th St., N. Y. — ENdicott 2-1884

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas — Lawrence, Kansas

HANNA BUTLER
Art of Singing
512 Fine Arts Building — Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall — New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* — PRINCETON, N. J.

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. — MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 — Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dairymple, Personal Representative
106 West 57th Street — New York City

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. — BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. Circle 7-5392

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
45 Prospect Pl., Tudor City, N. Y. C.

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
Endorsed by Artur Bodanzky
370 Central Park West, N. Y. C. — Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL — CHICAGO, ILL

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 59th St., N. Y. C. — Circle 7-7290

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. — Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 227 Newbury St., Boston

ETHEL and OTTO
LUENING
1416 Steinway Hall, New York

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. — Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. — STerling 3-3730

Liszt Academy of Musical Art
Boarding & Day School—Constance H. Beaver, Dir.
Ida Haggerty-Snell — Scientific Voice Placement.
WAWA, Pa. — Branch: 25 E. 39th St., N. Y. C.

MARCELLA GEON
PIANIST — TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 75th St., N. Y. C. — SU. 7-9558

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. — 412 Fifth Ave., N. Y. C

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rehber
10 West 55th St., N. Y. C. — COlumbus 5-5146

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. — Los Angeles, Calif.

SIBYL SAMMIS Mac DERMID
SOPRANO — PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1605—59 E. VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street — New York

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean — Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request.
120 Claremont Avenue — New York City

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave.,
Los Angeles, Calif.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES
SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

ANNUAL SUMMER SCHOOL—JUNE 22-AUGUST 1
Courses toward Bachelor of Music, Master of Music Degrees
Public School Music in conjunction with Western Reserve University
Private and Class Lessons in All Departments under REGULAR FACULTY
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director — 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXIII, No. 17
Whole No. 2896

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
April 25, 1936

Copyright, 1936, by The Musical Courier Co., Inc.

Holiday Offerings Conclude London's Orchestral Season

Beecham Leads Berlioz's Damnation of Faust in Concert Version—Harty Interprets Bruckner—Parsifal Broadcast by B. B. C. Forces

By CÉSAR SAERCHINGER

LONDON.—Easter marks the end of this year's orchestral season in London. All the established London orchestras, Philharmonic, London Symphony and the B. B. C. Symphony, have done their jobs, and are enjoying a respite before the summer season begins, with its opera and festivals.

The final effort of the Royal Philharmonic Society under Sir Thomas Beecham was a massive and vigorous, if not always smooth, performance of Berlioz' Damnation of Faust. The Philharmonic Orchestra was joined by Sir Thomas' new Royal Opera Amateur Chorus, consisting of ladies and gentlemen in immaculate evening clothes and an ability to sing excellent Public School French (taking Public School in its exclusive English sense). They were joined by a highly professional quartet of soloists and since their enunciation was only fair, it did not clash with the authentic vernacular of Ninon Vallin as Marguerite and John Sullivan as Faust.

Mme. Vallin, by the way, also proved herself a consummate artist as well as the possessor of a beautiful voice, while Sullivan, veteran of the Paris Opéra, showed that even tenors are perishable. John Brownlee made an excellent Mephistopheles and Sir Thomas had a grand time going all out in the Hungarian March, playing the Dance of the Sylphs in a swift whisper, and doing his best with the members of the chorus. Their obvious limitations could not obscure the fact that Berlioz, the fiery genius, in a few flashes of imagination has done better for Goethe's Faust than any other musician, of whatever nationality. (By the way, how strange that no German composer has ever approached the Latins in setting the greatest German literary masterpiece.)

The Philharmonic Orchestra under its own auspices (without the "Royal") also finished its season of Sunday afternoons, and Sir Thomas fell under the temptation of dishing up the Hungarian March from the Damnation over again, by way of encore. The rest of the concert was a queer mixture ranging from Mozart (D major symphony) to Sibelius. Cecilia Hansen earned loud plaudits with her impeccable playing of the Tschaikowsky concerto.

HARTY TRIES BRUCKNER

The London Symphony Orchestra's concluding concert took its courage in both hands and played Bruckner's sixth symphony (a virtual novelty here), thus adding a few more to the many who stay away from these concerts in any case. Sir Hamilton Harty is still the conductor of this orchestra and its decline in popularity is certainly not his fault, for he is probably the best all-round conductor in England today. But these things go in waves: the public has decided to plump for the Philharmonic and the B. B. C., and anyhow there is no room for three orchestras.

It is much the same with Bruckner. So long as there is Beethoven and Brahms, why take the trouble to explore this lengthy improviser? And yet—this sixth symphony is a noble and beautiful work; the idea that it is "Wagnerian symphony" is doing it less than justice. Some day perhaps people will speak of Wagner as "Brucknerian opera". Already one feels here and there, that the symphonist has more validity.

A scherzo, Queen Mab, by Josef Holbrooke, showed how quickly the post-Wagnerian music of a certain epoch goes threadbare; and William Primrose, excellent viola player, presented a Handelian *pastiche* arranged concerto-wise by Henri Casadesus. How hard put to it these virtuosos of secondary instruments are. Berlioz—a Harty perennial (pardon)—was represented by King Lear.

THE ANNUAL PARSIFAL

The finale of the B. B. C. Orchestra's public London season has already been reported in these columns, but the orchestra can still be heard by radio listeners, from various points on its tour. Before going to the continent it participated in the annual broadcast performance of Parsifal on Good Friday, under Dr. Adrian Boult.

Another B. B. C. activity, the public concerts of contemporary music, came to an end for this season with a program of *a cappella* music. The B. B. C. Chorus under Leslie Woodgate, is a masterful instrument for this kind of music and it did full justice to the pseudo-archaic beauties of Pizzetti's Requiem Mass and the skilful setting of English mystical poems by Edmund Rubbra.

(*Continued on page 24*)

Respighi Passes at Fifty-six

Italian Composer Outstanding Figure in Opera and Symphonic Composition—Had Conducted Orchestras in This Country

ROME.—Ottorino Respighi, eminent composer, died at his home here on April 18. He was fifty-six years old, and had suffered a serious illness which resulted in heart complications. His wife, the former Elsa Olivieri Sangiocomo, concert soprano, survives.

Respighi, who ranked among Italy's leading contemporary composers, had won a widespread popular success with his colorful tone poems and had also composed several operas which had more than the usual success among modern compositions for the stage. He had visited America four times as guest conductor of his works.

He was born in Bologna, July 9, 1879, the son of Giuseppe and Emilia (Putti) Respighi, and studied at the Liceo Musicale of that city, taking violin with Federico Sarti, and composition with Martucci. In 1902 he went to St. Petersburg, and continued his studies in composition with Rimsky-Korsakoff. He also later continued his musical work in Berlin with Max Bruch. In 1913 he was appointed professor of composition at the Liceo in Bologna. He was also widely active as private teacher and in 1924 was made principal of the Liceo of Santa Cecilia in Rome. He made his residence in Rome in the last decade, also making tours to other countries as guest conductor.

The music of Respighi is modern in its orchestral devices and coloristic effects, but in no sense bizarre or sensational. He strove to include melodic elements, and to a large degree introduced vivid pictorial effects in his scores. Thus many of his tone poems, such as the popular Fountains of Rome, Pines of Rome and Roman Festivals, were depictions of aspects of the Holy City, and his Church Windows was a literal transcription from Roman Church history.

OPERAS PRODUCED IN AMERICA

Two of his operas had been heard in America. La Campana Sommersa, based on Hauptmann's The Sunken Bell, was produced by the Metropolitan Opera November 24, 1928, and repeated a number of times that

(*Continued on page 21*)

Czech Humanitarian Opera Given Premiere in Prague

Effective Performance in National Theatre—Tampering with Offenbach's Olympus—Pasquier Trio and Vienna Orchestra Among Foreign Guests

By GERTH WOLFGANG BARUCH

PRAGUE.—The Czech National Theatre is this season more active than ever before. The result of the past weeks was three modern novelties, several remountings, and many guest appearances. Kostana by Konjovic, and Mysteries About the Virgin Mary by Martinu having already been mentioned here, remains the world premiere of Bloud (The Fool), a new opera by Joseph Bohuslav Foerster.

It is based on Tolstoi's The Pilgrims, and Foerster, seventy-six-year-old Czech composer of the past era, has here tried a connection of sacred theme, modern chorus-opera, and romantic sound.

The leading idea of the work is the conviction that the faith of a man of pure heart shows the direct way to God. Together with two peasants, a woodman's son enters a pilgrimage to the Holy Land, but remains in a famine-stricken place in order to help diminish human sorrow. In Jerusalem, the pilgrims suddenly see a vision of their companion left behind, appearing on the stairs from which Jesus formerly descended. Because of his faith in God and mankind, this apostle was able to reach the heights of bliss without finishing the journey.

ERUDITE SCORE

The score is as well thought out and conservative as one had expected. The symbolic events of the scenario scarcely rendered dramatic passages possible; every one of the seven little scenes disclosed an awkward monotony of sound which materially reduced the effect of the opera, despite the fact that the score follows an admirable chamber-music style, has a generous flow of melody and is expertly orchestrated. It is doubtful that the work has more than local or historical significance.

COMPOSER FETED

The audience was highly appreciative of The Fool and its remarkable presentation. Unfortunately the dominant character was not well cast with Oto Masak, who lacks beauty of voice and skill in production. Opposite him were Marie Vesela, Anna Kejrova, Marie Budikova, Marie Pixova, Jiri Huml, Stanislav Muz, Miloslav Jenik, Ludek Mandaus, Zdenek Otava, Hanus Thein and Josef Gelerin.

Otakar Jeremias, guest conductor from the Prague Broadcasting Society, directed the new orchestra in a manner entirely to his credit. Ferdinand Pujman, producer, added another success to his long list and Frantisek Kysela deserves high praise for his suitable scenery. The ballet of angels inserted in the third scene had been trained by Joe Jencik. At the conclusion of the evening, Foerster was brought before the curtain where he received much homage.

OFFENBACH TEUTONIZED

Renato Mordo, chief stage manager of the German Theatre, has the bad habit of distorting the character of Offenbach's operettas. After having staged some works as parodies of the Offenbachian parodies, he stripped Orpheus in the Underworld of its French spiciness and transferred Olympus to the sphere of Prague's German *Gemütlichkeit*. He was assisted in the undertaking by Fritz Rieger, a heavy-handed conductor, who

(*Continued on page 27*)

Hollywood Bowl Plans

HOLLYWOOD, CAL.—The Hollywood Bowl concerts and operas begin July 7 and continue to August 28, including eight weeks. There will be twenty-four performances in all, making three instead of four weekly, as in recent seasons, to be given on Tuesday, Thursday and Friday nights. Season books for all performances are limited to 4,000 and the single admission price has been reduced to fifty cents for all nights instead of a variance in single admissions as in past years. The entire Philharmonic Symphony Orchestra will play with Otto Klemperer conducting performances, together with visiting conductors who are to be announced shortly. Soloists will be engaged for most of the concerts.

The Southern California Symphony Association is again sponsoring the Bowl performance of this summer. Its officers are: Harvey S. Mudd, president; Mrs. Leiland Atherton Irish, executive vice-president and manager; William McKelvy Martin, assistant manager; John Orlando Northcutt, director of publicity; J. Howard Johnson, radio publicity director; and Walter F. Arms, Jr., ticket controller.

C. D. K.

Native Composers Hold Sway In Viennese Musical Life

State Opera Premiers Viennese Ballet—Weingartner Sponsors Living Austrian Composers—Orchestras Do Novelties—Soloists Prominent—New Italian Institute of Culture

By PAUL M. PISK

VIENNA.—The State Opera has successfully produced Der Lieber Augustin. The book by Margarete Wallmann, ballet mistress of the Opera, deals with the light-hearted Viennese bag-piper and singer Augustin, who roamed the town during the second half of the seventeenth century—the early *baroque* period.

Of the many stories and anecdotes having to do with this gay vagabond, the most renowned (incidentally the only one which has been historically proved) is the one telling how, during the Great Pest, Augustin, full of wine, fell into one of the pits into which bodies of plague victims were thrown. Augustin passed the night there in drunken sleep and the next morning found him as healthy and tuneful as ever. As a matter of fact, Merry Augustin is even today the symbol of the easy-going, light-hearted Viennese, while Augustin's favorite ditty *O du lieber Augustin, alles ist hin,* has long since become a folk-song.

The subject gave the producers the opportunity to display a variety of highly colored pictures and mass scenes: Augustin in the midst of popular festivity, then a witness to scenes of horror and death during the pest, and finally, captured by the Turks, freed and brought home in triumph by the victorious Viennese army.

The music is by a new man, Alexander Steinbrecher. It is well orchestrated, lively, and quite popular in turn, making use not only of Augustin's celebrated song, but also of Prinz Eugenius and a Johann Strauss waltz.

Music, story, bright costumes, gorgeous scenery (designed after old engravings and sketches of Vienna) and excellent dancing, combined to make a happy result.

Two other festive performances at the State Opera brought Lauri-Volpi as Radames in Aïda and the Prince in Turandot. The thronged house was thrilled by his splendid tenor tones and art of singing.

PHILHARMONIC PIONEERINGS

Weingartner's latest Philharmonic concert deviated from the usual in that only works of living Austrian composers were performed. The conductor presented himself as composer with a Sinfonietta for solo strings and orchestra, a work whose catching

(*Continued on page 28*)

Cleveland Orchestra Stages Parsifal In Brilliant Fashion Under Rodzinski

Kappel, Althouse, Hofmann, Huehn and Gandolfi Among Leading Singers in Wagner Drama — Dalies Frantz Plays Liszt Concerto in Concert Including First Time Hearings

CLEVELAND, O.—Parsifal, the fourth and last in the Cleveland Orchestra's opera series, has come and gone. Three capacity houses witnessed performances which bore the conductor's stamp of inspiration and devotion to the cause. Making light of difficulties, such as limited stage space and exacting demands for scenic transformations, Dr. Rodzinski concentrated all his energies, his intellectual grasp and vital powers of recreation upon the musical score which he brought to life in all its glory and splendor. His remarkable command of every phase of this gigantic work created an unforgettable impression. Since the audience was requested to refrain from applause, there was no way of expressing its admiration and gratitude. It seems somewhat of an injustice, also towards the artists on the stage who were in magnificent form and offered an exemplary ensemble.

Paul Althouse, who sang the role of Parsifal, gave a traditional portrayal from the first moment to the last. Here is an artist of genuine Wagnerian calibre, one who grows into his roles as the years progress. We have heard him in Severance Hall under Rodzinski's baton previously as Siegmund and Tristan. Always he has been admirable in voice and dramatic action.

New to Cleveland audiences was Ludwig Hofmann, whose Gurnemanz was dignified and who sang his important role with expressiveness and mellow beauty. Julius Huehn, as Amfortas, sang and acted with poignancy and dramatic power. Gertrude Kappel was successful as Kundry and her portrayal had vocal splendor and sincerity. Alfredo Gandolfi was a sinister and forceful Klingsor.

Praise is due Boris Goldovsky for his splendid work with the choruses, and to the Flower Maidens, whose difficult ensembles were highly efficient. Myron Ryan and George Vaughan, young Cleveland tenors, acquitted themselves nobly of their duties as the Esquires in the first act; Eugene Loewenthal was heard as Titurel and the boys' voices from the tower had the necessary ethereal quality. Stage settings were designed and effectively carried out by Richard Rychtarik; only the flower garden might have been of more opulent vegetation. Wilhelm von Wymetal arrived from Hollywood to have charge of the stage direction. The orchestra was magnificent, responding with utter sensitivity to the magnetic baton of its conductor who has accomplished the seemingly impossible and gathered fresh laurels of which he and Cleveland may well feel proud.

ORCHESTRA IN NOVELTIES

Another high point in our symphonic season was reached by Rodzinski with the second last pair of concerts when Brhams' first symphony was performed in a truly thrilling manner, imbued with all the Brahmsian nobility of concept and glow of color. The program also brought several novelties including Normand Lockwood's symphonic poem, Erie, inspired by the lake which lies peacefully at Cleveland's northern boundary. This engaging work showed the young American composer to be skilful in orchestration and brimful of ideas which would be well served by more coherent exposition. The work was favorably received by the audience and the composer was present to acknowledge friendly applause. Russia's *enfant terrible*, young Dmitri Shostakovitch, played his antics, so well remembered from his Lady Macbeth of Mtensk, in an amusing suite from his ballet, The Golden Age, and again succeeded in impressing the audience with his clever orchestra situations. This music was given its American premiere by Dr. Rodzinski, who sensed its humor and entertainment value and accorded it a performance of highest virtuosity.

The soloist, Dalies Frantz, was justly fêted for his brilliant performance of Liszt's E flat concerto; rhythmically and technically his equipment is astonishing.

MISCELLANEOUS CONCERTS

Clarice Balas, ever courageous and enterprising in her worthwhile endeavors, presented her third annual concert at the Hotel Carter, directing an orchestra of forty odd players in a program offering young musicians an opportunity to play and sing with orchestral accompaniment. Paul Wilkinson played the piano part of his own introduction and allegro for piano and orchestra; Reta Biehle, elevent-year-old talented youngster, was heard in the second movement of Beethoven's C minor concerto; Christine Summer of Akron sang Caro Nome from Rigoletto and the program concluded with a performance of Tschaikowsky's B flat minor piano concerto by Edward Steuk from Sandusky.

Of especial interest was the manuscript concert by the Fortnightly Musical Club at Steinway Hall, when significant compositions heard during the year were presented by their composers. Verna Straub played her own piano sonata movement; there were two songs by Ben Burtt sung by Emma Chapel; a trio for harp, violin and organ from the pen of Elizabeth Marble; three songs by Dora Flick Flood; William Newman performed his own sonatina for piano skilfully and a piano and organ fantasy by William Cook completed the interesting program which offered much of genuine talent. The veteran musician, Homer B. Hatch, contributed a suite of Fairyland for three flutes. R. H. W.

LAURITZ MELCHIOR,

accompanied by Mrs. Melchior, sailed on the SS. Europa on April 14 following an active season at the Metropolitan Opera and in concert and radio appearances. Mr. and Mrs. Melchior go first to their hunting estate, and then to London where the Wagnerian tenor is to sing eleven performances at Covent Garden.

Radie Britain's Composition Wins First Prize

Radie Britain's string quartet won first prize in the recent composition contest sponsored by the American Pen Women. Jacques Gordon and Ebba Sundstrom were the judges. The composition will be played in Washington, D. C., at the convention of the Pen Women of America in April. Two of Miss Britain's compositions were sung on Chicago recital programs on March 29. Her violin number, Prison, was presented by Alice Guernsey at Kimball Hall in the afternoon, and her Envoy was sung by Theodore Charles Stone at the same hall in the evening.

Rosemarie Brancato Again to Sing with Cincinnati Opera

Rosemarie Brancato, coloratura soprano, has been signed for a second season at the Zoo Opera Company, Cincinnati. She is to sing in Lakme, Filene in Mignon, Gilda in Rigoletto and Lady Harriet in Martha. Her re-engagement was announced by Fausto Clevea, chorus master of the Metropolitan Opera, director of Cincinnati summer season. This is said to be the first time in the history of the Zoo Opera Company that a coloratura soprano has sung there for a second season.

Warren Choral Work for Westchester Festival

Elinor Remick Warren's choral ballad for solo baritone, chorus and orchestra, The Harp Weaver, set to the poem by Edna St. Vincent Millay, is to be given at the Westchester Music Festival on May 8. The work was presented at Carnegie Hall, New York, on April 14. Miss Warren has returned to Los Angeles, Cal., after spending ten days in New York, during which time she attended the New York performance of her ballad.

Mu Phi Epsilon Notes

A banquet given by Mu Phi Epsilon, National Honor Sorority, was held at the Hotel New Yorker, New York, on March 31. This was arranged by the three New York units of the sorority (Tau Alpha Chapter, the New York Alumnae Club and the National Club), for the members of Mu Phi Epsilon who were attending the National Music Educators Conference. Short talks were given by Margaret Foltz, president of the Alumnae Club; Elizabeth Kidd, Mu Xi Chapter; Edna M. Werdhoff, manager-hostess of the National Club; and a program of music was presented by Ellen Reep, contralto, with Aileen Thackeray at the piano; Byrd Elyot, violinist, with Mary Deacon, accompanist; and Ruth Bradley, pianist.

A musicale was given at the National Club on March 8, the artists being Marian Anderson, pianist, and a trio of women's voices, Betty Martin, Florence Bergh Wilson and Ellen Reep. The trio was accompanied by Esther Harsh, harpist, and Lucile Rice, violinist. On April 5, at a musicale the program consisted of violin numbers by Miss Rice with Helen Van Loon at the piano, and Della Wilson, pianist.

Purcell's Dioclesian Has American Premiere at N. Y. University

Pearl Besuner of the Metropolitan Opera, Joan Peebles, Marian Rich, Warren Lee Terry, Earle Spicer and Hildreth Martin were the soloists with the Washington Square College Chorus and String Orchestra at the first performance in this country of the music from Purcell's opera Dioclesian under the direction of Prof. Martin Bernstein on April 15 in New York University's Education Auditorium, New York.

Town Hall Endowment Series Announced for Next Season

The seventh annual Town Hall Endowment Fund series, to be held in Town Hall, New York, during the season 1936-37, consists of eight programs, all, with one exception, on Wednesday evenings to avoid conflict with the regular orchestral concerts. The first event in the new schedule is a violin recital by Jascha Heifetz in November. On November 30, The Don Cossack Russian Male Chorus, conducted by Serge Jaroff, returns by popular request to give its only New York concert of the season.

The third event is a joint recital by Elisabeth Rethberg, soprano, and Ezio Pinza, basso, both of the Metropolitan Opera, on December 16. Marian Anderson, Negro contralto, gives her first New York recital of the season on January 6. On January 27 Igor Stravinsky is to appear in a joint recital with Samuel Dushkin, Russian violinist, for the first time in New York. The sixth event is a dance recital by Yeichi Nimura and his American partner-pupil, Lisan Kay.

Myra Hess, English pianist, gives her second and last recital of the season on March 10, and the series closes with a song recital by Kirsten Flagstad on March 31.

Subscribers to this season's Endowment Fund series were given a renewal option for their present seats until April 15. Subscriptions opened to the public on April 22, though previous reservations sent in were filled in order of their receipt.

N. Y. Oratorio Society to Give Subscribers' Concert

Albert Stoessel, conductor of the Oratorio Society of New York, has announced the society's sixth and last concert of the season which is to be held in the Juilliard Concert Hall on May 2. The concert given by the chorus of the society has been arranged especially for season subscribers and members. Ruby Mercer, soprano, will be assisted by Frederick Wilkins, flute; Joseph Pizzo, harp; Harrison Potter, piano and Hugh Porter at the organ. The program is made up of music by J. Peri, Tschaikowsky, Melville Smith, Bernard Wagenaar, Gustav Holst, Noble Cain, Charles T. Griffes, Taneieff, Purcell and J. S. Bach.

Martini Recital Is Detroit Feature

Modern Program Presented by Tuesday Musicale Artists — Miquelle Leads Wayne County Musical Society Orchestra—Bohemian Songs and Dances Performed

DETROIT, MICH.—Nino Martini, Metropolitan Opera tenor, made his second appearance in recital in Detroit, bringing with him an incomparable accompanist and pianist in the person of Miguel Sandoval. Martini's delightful voice was heard in familiar songs. There was nothing flashy about this song program and it was an evening of pure melody. We heard Donaudy's Vaghissima Sembianza and Spirate, Pur Spirate and Handel's Largo, followed by a French group that included Chausson's Papillons and Gaston Leanaire's Vous Dansez Marquise. He continude with Meyerbeer's O Paradiso, a group of English songs, concluding with Serrano's La Alegria del Battalon and Eres Tu written by his gifted accompanist. There were many encores such as La donna e mobile and O Sole Mio. Mr. Sandoval contributed his own Butterfly, Jensen's Romance, Grunfeld's arrangement of Strauss' Fledermaus and several encores. There was a large audience who greeted Martini with tremendous enthusiasm.

MODERN WORKS PERFORMED

The ninth morning concert of the Tuesday Musicale on March 24 at the Detroit Institute of Arts was a modern one with Margaret Mannebach, chairman of the day. The program opened with the Tuesday Musicale String Ensemble directed by Valbert Coffey playing especially well a Dohnanyi March. Hazlett Moore, soprano, was heard in a group of songs—Recli's Il Pastore Cantata, Cimara's Fiocca la Neve, Respighi's Pioggia with Margaret Mannebach as the accompanist. Henrietta Bodycombe an interesting pianist, played with keen musicianship James H. Spencer's Pandean Sketches. The composer was present in the hall and took a well deserved bow for a spirited piece of work. Charles Griffes' Nightfall and Gargoyles was followed by Carl Whitmer's Parallels. The String Ensemble then accompanied Winifred Heidt, mezzo-soprano, in Maurice Ravel's Nicolette and Trois beaux oiseaux du Paradis (Ronde). The finale was the String Ensemble's Sinfonietta by Roussel assisted by members of the Detroit Symphony Orchestra, consisting of Raymond Hall, cello, Florian Withman, viola, and Gaston Brohan, double bass. There was a large audience of members.

MIQUELLE HONORED

Georges Miquelle, first cellist of the Detroit Symphony Orchestra received a certificate of honorary membership in the Wayne County Medical Society on March 30 in the Detroit Institute of Arts on the occasion of the first annual concert by the society's orchestra of fifty pieces. Mr. Miquelle was instrumental in creating this orchestra composed entirely of medicos (except himself) and has been its conductor since its inception two years ago. The concert, which was open to the public, had a varied program of well balanced proportion played with tonal unison.

The progress of this orchestra will be watched with great interest by Detroit music lovers.

Pavel Pavlik, Czechoslovakian baritone, evinced his many-sided artistic talents in a concert under the auspices of the Birmingham Music Club on March 20. He gave a fine portrayal of the folk and modern songs of his native composers and showed an extraordinary knowledge of costume and dance. An especially successful number was Beseda, Bohemian national dance in Slovak and Moravian costumes. Composers on the program were Bendl, Skilka, Noyak, Macan, Doskocil, Jiravek and Dvorak, many of them introduced to music lovers for the first time in the Middle West. R. C. B.

Margarete Dessoff Hurt in Motor Accident

Margarete Dessoff, conductor of the Dessoff Choirs, was seriously injured on April 16 when the automobile in which she was riding struck a tree in Central Park, New York. Mrs. Eugene D. Molyneaux, secretary of the Dessoff Choirs and wife of a prominent New York real estate man, who was driving the vehicle, suffered a fractured jaw.

"Westward Ho," Slogan of the Menuhins, Who Flout Report Their Ranch Is "Castle"

Yehudi, Hephzibah and Yaltah, with Their Parents, Plan Simple Life Filled with Outdoor Pursuits and Music-making for the Love of It During Their Two Years' Vacation at Home in West

The Menuhin *ménage*, which during their stay in New York, occupied a suite on the fourteenth floor of a quiet New York hotel overlooking the Hudson, was in the throes of packing for the "Great Adventure" of "going home," in an artist's life! Although the celebrated family, including Yehudi of violin eminence, and Hephzibah, a worthy partner in sonata recitals, and Yaltah the youngest, now studying the piano, languages and literature, as her elder brother and his sister have done, are true cosmopolitans and have visited many lands, they were looking forward with especial joy to the prospect of a two years' vacation on their ranch in California.

Were, that is, until a snake entered their Eden in the form of a report, irresponsibly and sensationally exaggerated, broadcast through a certain chain of newspapers that they were to live in unimaginable splendor in a vast castle on an estate covering some 1,600 acres. This report went on to say that they had taken extraordinary precautions against lurking malefactors by establishing an intricate system of invisible rays, secret wires concealed underground which would automatically repel any invader.

No Dream Castle

"All this is nonsense and pure invention," explained Father Menuhin, who held the fort while his highly gifted three children were engaged in their usual daily practice offstage in their own rooms. "Our property is a small one, about 102 acres, and as for a castle, we have so far built only the guest house, which will now be enlarged for our occupancy. Our aim is to give the children a normal, happy life as befits young people of their years. They will have the surroundings of a farm, flowers, fruit trees, vegetables, and live stock, including poultry, which will daily lay dozens of eggs. There are big sleeping porches and the surrounding scenery is glorious. We have built a little dancing pavilion, as both Yehudi and Hephzibah have been taking dancing lessons two hours daily from a graduate of the Wigman school. We also sent out four pianos, a beautiful gramophone a present from the Gramophone Co. of London, and other instruments. Yehudi bought a new automobile, a Cadillac 'twelve,' of which he is very proud, and will drive it himself, his first own car. Incidentally, he made his debut as a dancer last night at a wedding in the Hotel Pierre, and it gave him a greater thrill than his concert bow."

During the colloquy, the telephone rang repeatedly and messages came from many friends of the young musicians. Yehudi, who was to go with friends to Parsifal at the Metropolitan that afternoon, among whom was Willa Cather, the most intimate friend of the Menuhins, was still in dressing gown. Hephzibah, quite a grownup lady now, and becomingly but simply gowned in black, entered with a message and was presented. Yaltah, who was engaged in piano practise—and mature-sounding work at that—remained only an obbligato to the interview.

Musical Plans

Of course, the all-absorbing question was how the young Menuhins would occupy their time musically in the next eighteen months. "We shall play music for the love of it. Just what we want to play, and not bind ourself by any schedule or 'repertoire.' There have been newspaper reports that we would learn all the sonatas of this or that particular composer and various modern concertos, but that is not at all so certain and specific. We hate the word 'repertoire,' as it suggests hackwork, and the term 'career' makes us positively sick. We like to play music as such. Chamber music is our special joy, and we have been engaged in playing it for some time now, and have made a number of recordings as you know. In Paris, we formed the Menuhin Chamber Music 'society' with Maurice Eisenberg, cellist, Georges Enesco, Pierre Monteux, Jacqueline Salomons, as regular members of this private musical party. With Eisenberg we have recently recorded for the Gramophone Co. a Beethoven Trio, and the Tschaikowsky Trio. In California, we expect to form a string quartet, too, possibly with Pierre Monteux, conductor of the San Francisco Symphony Orchestra, as our regular viola player; he is an excellent one, besides being a great musician. When we are in Paris, which we plan to visit every year in April and May, we have also been invited by Casals to come down to Spain and play chamber music with him."

Sometimes in Paris, Yehudi and his musician friends played from early evening until three in the morning, once doing all the Beethoven quartets in one sitting!

Original Scores vs. Editions

While on the subject of the detested word "repertoire," the Menuhins revealed that if they are to tolerate that stuffy thing at all, it must be in a highly flexible form. "We are constantly learning new works. Not only our music, but the scores themselves, have had a thorough house-cleaning. When we broke up our home in Paris, Yehudi looked over the things in his music trunks, separating the music to take and that to discard. Some years back he threw away all the 'editions,' of classic works by this or that person and acquired the composer's original texts and scores. Among those we put on one side to take along to use in the sabbatical years of musical research and playing for the pleasure of it, so much remained, that Yehudi said, 'Really, it seems that we ought to take four or five years off to go into all this properly!'"

The Menuhins are especially pleased to know that Georges Enesco, the eminent Roumanian composer and violinist, who is Yehudi's greatest and most beloved friend in the musical world, is to come to America next season to make a concert tour and appear as guest conductor of the New York Philharmonic Orchestra. "We hope that he will find time to visit us at our California ranch. He is a remarkably original and unique composer, and one of the best and most sincere of living conductors. Before we left Paris, we had the privilege of attending the dress rehearsal of his opera Oedipe, recently given with such success by the Paris Opéra. It is so noble a work that we were at times moved almost to tears. Of course, you know that Yehudi has played his sonata in New York and also for the first time in Paris and London, Sydney, Melbourne, etc. This fine modern score, which contains many original effects including some use of quarter tones, is a sincere one and the product of long reflection on the composer's part. As in the case of his opera, he did not submit it to public judgment until he had worked on it for a number of years.

"Maurice Eisenberg, the partner of Yehudi and Hephzibah in the Menuhin Trio, is really an American in background, as he played in leading orchestras here before going to Europe. He was chosen as the third member of the trio because of his fine musical gifts, beautiful tone and splendid traditions acquired from Casals, his teacher. We wanted a musician with an open mind, one who would not be too rooted in tradition to give an understanding ear to Yehudi's feelings about the interpretations of various works, and in Eisenberg the children found all these things. They will play together again when we return to Paris next spring. Meanwhile, the word 'concert' will be banished from our minds while we enjoy life."

Taking Life at Its Best

Father Menuhin observed wisely that "life at its best is pretty much a cup of tears" and that it would be positively criminal to crush out the joy and pleasure in life which his very normal and fun-loving children possess. The Menuhins represent one set of young musicians whose careers have been wisely guided. For this reason, they have maintained the practise of giving only about five months a year to concerts by Yehudi, and sometimes not as many as that. In the future at least six months must be spent on the ranch at home in living and in playing music with no idea of an audience.

"So far we have made no important decision that we have regretted. Hephzibah could have taken her place in the concert world as a professional and have a ceaseless string of engagements, but that would have been criminal a thing to do! You see, we prefer a happy life to mere money-making."

The old adage of a sound mind in a sound body has been written over the doors of the Menuhin household. And, as one took departure, after shaking the hand of the young violinist, his sister and their father, and the sound of their music-making was resumed from the adjoining rooms, one registered the devout wish that the people of California will be wise enough to allow this unusual family, returning to the scenes of their former life, the seclusion that is essential to their program of relaxation and music making!

R. M. K.

A BACKSTAGE PHOTOGRAPH

taken after their recent sonata recital in New York, showing Yehudi and Hephzibah Menuhin receiving the congratulations of Arturo Toscanini, who sent requests for several encores. (Photo by Jimmy Sileo.)

Portland, Ore., to Have First Series Of Open-air Symphonic Concerts

Summer Season Planned by Stadium Philharmonic Society to Introduce Eminent Conductors—Campaign of Symphony Orchestra for Funds to Assure Winter Series Begun—Brailowsky Recital Feature of Spring Weeks

Portland, Ore.—This city faces the highly anomalous situation of having open-air symphony concerts definitely assured for the summer months and of being in doubt as to the fate of the symphony orchestra for the 1936-37 winter season. For the first time in the city's history a series of "symphonies under the stars" has been definitely assured and negotiations have been opened to bring at least six internationally known conductors here to wield the baton. And concurrently, the Symphony Society of Portland has failed to make the usual early announcement of its plans for the coming winter.

Although the Symphony Society of Portland maintains the Portland Symphony Orchestra, it will not actively sponsor the projected summer concerts in the Multnomah Civic Stadium. Shortly after the first of the year extensive publicity was given to the Symphony Society's financial status and it became known that the orchestra would end its "Silver Jubilee" season about $12,000 in the red. This deficit was accumulated over a period of about four years. A drive for funds was inaugurated and it was intimated that another season would not be undertaken until the accumulated deficit had been raised.

The orchestra ended its season in the Auditorium on March 22 with a production of Mendelssohn's Elijah. The Portland Choral Society and a quintet of locally-recruited soloists united with the orchestra for the occasion. The soloists were: Barbara Pittock and Minna Pelz Coe, sopranos, Helen Whalen, contralto, Hal Young, tenor, and Mark Daniels, baritone. Willem van Hoogstraten conducted.

Stadium Philharmonic Concerts for Summer

Definite announcement as to the prospects for another winter symphony season will probably be made shortly after the first of May. Meanwhile, the newly-formed Stadium Philharmonic Society has announced six concerts to be given during July and August. The entire personnel of the Portland Symphony Orchestra, with the consent of the local musicians' union, will participate on a no profit, no pay basis. First money taken in will be used to pay conductors' fees and promotion costs. The Multnomah Civic Stadium, seating 23,000 people, is being supplied for the concerts without cost. A special, acoustically correct shell is to be built as a federal relief project.

Conductors will be engaged for the series in co-operation with the Hollywood Bowl and San Mateo Orchestra Associations. No less than eighteen prominent conductors have been mentioned in connection with the concerts. Walter W. R. May, manager of the Portland Chamber of Commerce, is president of the Stadium Philharmonic Society. Herman Kenin, president of the musicians' local, and James Richardson, manager of the Multnomah Civic Stadium, are actively promoting the concerts.

Late March and early April witnessed the virtual windup of the 1935-36 season, although one more concert will be given in The Auditorium before the season is definitely ended. This will be the concert on May 8 of Nino Martini. The Portland Junior Symphony Orchestra ended its season April 4 with a program which featured Vieuxtemps' D minor concerto. Catherine Peterson, former concert master of the orchestra, was soloist. Another feature was Saint-Saëns' prelude to The Deluge, with Marjorie Morris and Dorothy Hutchison, violins, Jean Harter, viola, and Betty Harter, cello, as soloists. Jacques Gershkovitch conducted.

Brailowsky Applauded

The Ellison-White Bureau's concert course was completed with the appearance in The Auditorium, March 17, of Alexander Brailowsky, and a dance recital by Martha Graham in the same hall on March 23. Inasmuch as Brailowsky's recital marked his only appearance this season in the Pacific Northwest, it was of more than purely local interest and drew hordes of the pianist's admirers from within a radius of over 200 miles. As was fully anticipated, Brailowsky scored a huge success.

Martha Graham danced before one of the season's largest audiences, and if it cannot be admitted that she was an unqualified success, it is conceded that she stirred up a furious controversy as to the merits of the ultra-modern trends in the dance.

D. L. P.

Roth Quartet in England

The Roth Quartet recently gave two concerts in London. The second, an all-Beethoven program, took place while the Locarno Congress was held in the British capital. In the audience for the quartet's appearance were many eminent international figures, including Neville Chamberlain, the Finance Minister of England.

Chavez Conducts His Works as Guest With Boston Symphony Orchestra

Schnabel Soloist in Brahms Concerto Under Koussevitzky—Elijah Sung by Handel and Haydn Society — Philadelphia Orchestra Led in First Hub Appearance by Stokowski

BOSTON—Carlos Chavez, the Mexican composer and conductor, was the guest in both capacities at the concert by the Boston Symphony Orchestra on April 10. Mr. Chavez made an excellent impression on the public, and his modesty and sincerity were deeply appreciated. He led the orchestra in his Sinfonia de Antigona and his Sinfonia India. The former is the more astringent and less immediately attractive work. It was originally conceived as incidental to a performance of Jean Cocteau's version of Sophocles's Antigone and in its orchestra version retains something of the episodic nature of incidental music even though the composer has tried not to have it so. Nevertheless the opening is exceedingly effective and not freakish for the sake of novelty.

The Sinfonia India, which was much more popular with the audience, is also a more consistent, better planned and hence more interesting work. The melodies are taken from the Indians of north-western Mexico and are often quite naive. Mr. Chavez has embedded them in constantly vibrating orchestral background and provided them with passages of contrast. If the composer's ideas of scoring are peculiar, he has certainly achieved music of considerable originality. The orchestra played excellently for Mr. Chavez, and he was called to the platform seven times to acknowledge the enthusiastic plaudits of the audience.

The concert began with a fine performance of the Russian Easter of Rimsky-Korsakoff and continued with Casella's arrangement of the Bach Chaconne and Brahms's second piano concerto, all conducted by Mr. Koussevitzky. Artur Schnabel was the soloist in the concerto and gave a magnificent performance. The orchestral support was admirable.

ELIJAH SUNG BY HANDEL AND HAYDN SOCIETY

The performance of Mendelssohn's Elijah by the Handel and Haydn Society on April 12 was a stirring one by the fine singing of the chorus. Mr. Stone conducted an energetic interpretation, occasionally marred by too prolonged a ritard, but on the whole thoroughly commendable. John Charles Thomas brought his splendid voice to the role of Elijah and sang very well. The other soloists were Blanche Haskell, Harriette Price, Louise Beach and Robert Gerling. It was unfortunate that these four soloists have been unsatisfactory, because the return of the Handel and Haydn Society to their proper and legitimate field of oratorio from their Wagnerian junketings would otherwise have been successful.

PHILADELPHIA ORCHESTRA IN LOCAL DEBUT

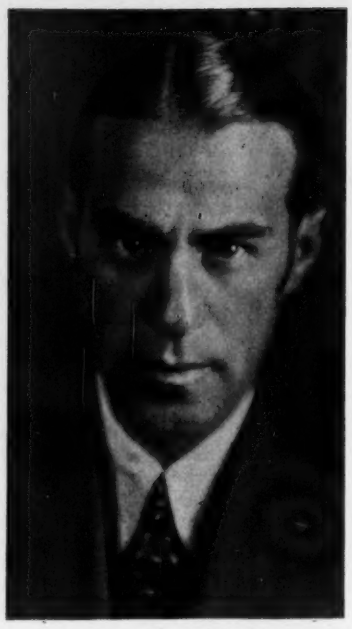
Boston was visited for the first time since 1914 by the Philadelphia Orchestra, conducted by Leopold Stokowski, on April 14 in Symphony Hall. At the end of the concert Mr. Stokowski gave a short speech about his pleasure in being in Boston, and he added four encores to the already long program. This program consisted of five of his own transcriptions from Bach and three excerpts from Wagner's Götterdämmerung. The orchestra played superbly, and it was a privilege to listen to the sonority of its tone and the brilliance of its interpretations. The visits of the Philharmonic Symphony Orchestra under Mr. Toscanini and the Philadelphia organization under Mr. Stokowski have been important and exceptional events of the musical season here.

A. W. W.

Philadelphia Chamber String Simfonietta Closes Eleventh Season

PHILADELPHIA.—The Philadelphia Chamber String Simfonietta, of which Fabien Sevitzky of Boston is the founder and sole conductor, has closed its eleventh season of concerts. It is stated that the Simfonietta season, which consists of three evening and one morning children's concert, saw a large increase in the box receipts and many interesting musical presentations. Featured artists of the programs were Leonora Cortez, pianist, in the second concert, and the Philadelphia Ballet in the third concert, as well as "first" players of the Philadelphia Orchestra who assisted in various numbers. The personnel of the Simfonietta, comprising eighteen members of the Philadelphia Orchestra, remained intact from the previous season.

The opening concert on November 20 included four classical compositions in transcriptions new to Philadelphia, as well as the American premiere of Gordon Stutely's suite for string orchestra, Salt o' the Sea, and Vincent d'Indy's concerto for flute, cello, piano and strings. Soloists in the d'Indy work were William M. Kincaid, flutist; Benjamin Gusikoff, 'cellist, and Allan Farnham, pianist. Other works played were Gluck's overture to Orpheus, arranged for string orchestra; Baldassarre Galuppi's Adagio e Giga, probably originally for organ and transcribed for string orchestra by Michele Espito; a Gavotte by Lully and Jean-Marie LeClair's Sarabande et



FABIEN SEVITZKY

Tamburin, transcribed by Arcady Dubensky.

The program of the second concert on January 15 included, besides the piano concerto (No. 10) in D minor of Bach, with Leonora Cortez the soloist, the first American performances of Alexander Kreyn's Esquisses Hebraiques, with Robert McGinnis as clarinet soloist, and Gordon Jacob's Denbigh Suite. Three other Bach numbers were played—the Brandenburg Concerto (No. 3) in G; the prelude in E minor and fugue in E major, transcribed by A. Walter Kramer and heard for the first time at these concerts. Arensky's variations on the theme by Tschaikowsky, Christ, when a child, a garden made, completed the program.

Ten of the leading dancers of the Philadelphia Ballet Company, including its director, Catherine Littlefield, lent novelty to the third concert on March 25 in the Intermezzi Coldon iani of Marco Enrico Bossi. Edna Phillips, harp, and Benjamin Podemsky, percussion, assisted in the first performance of Mr. Sevitzky's transcription of Early Americana by Albert Stoessel, and in two Italian Songs by Domenico Alaleona. It is believed that the performance of The Night Music of Madrid, by Luigi Boccherini, was also an American premiere. Two short preludes by Alexander Scriabin, originally for piano and transcribed for string orchestra by Arcady Dubensky, were also introduced to Philadelphia.

The eighth annual children's concert was given March 28. Ten-year-old Sherman Frank was the soloist in the Haydn piano concerto in F, and the Children's Chorus from the Germantown Friends' School, trained by Margaret Shane, sang Brahms' The Little Dustman and James Brown's The Three Dragons. The rest of the program presented Stoessel's Suite Americana, Henry Purcell's suite in C, and the Hornpipe from Stutely's Salt o' the Sea Suite. The audience sang the Slovakian Morning Comes Early, Palmgren's The Golden Day Is Dying and Ernest Bloch's America, America.

The officers of the organization are Mrs. Gideon Boericke, president; Mrs. Edward G. McCollin, first vice-president; Samuel R. Rosenbaum, second vice-president; Mrs. William Rosenwald, third vice-president; Mrs. Winthrop Sargent, secretary, and William Stix Wasserman, treasurer. K. W.

Dr. Carl Directs Easter Music

Dr. William C. Carl, organist and director of the choir at the First Presbyterian Church, New York, gave a special program of music at the Easter services. The appropriate carols were given in the morning, as well as the Resurrexit, from Bach's B Minor Mass. Selections from The Messiah were given at the evening service.

Havana Orchestral Novelties

Resident Philharmonic and Symphony Ensembles Appear in Interesting Programs—Solo and Choral Concert of Sacred Music a Feature

HAVANA, CUBA.—On March 22, the Symphony Orchestra of Havana gave its seventy-third regular concert at the Marti Theatre.

The first part of the program held Tschaikowsky's Nut-Cracker Suite and MacDowell's piano concerto (No. 1) in A minor, played for the first time in Cuba. Alfredo Levy, young pianist, as soloist made a satisfactory exposition of the work. The program also included a first performance of Massana's Elegy to Debussy and the colorful Borodin Prince Igor Dance (No. 17), which brought an ovation to Maestro Gonzalo Roig and his forces.

The Havana Philharmonic Orchestra under Amadeo Roldan made its monthly appearance in the National Theatre on March 29. Works on the program were excerpts from Rameau's heroic ballet Castor and Polux, Malipiero's Impressioni del Vero (Part I)—both premier performances; Rivier's overture to a Don Quixote, and Tschaikowsky's fifth symphony. The conductor obtained effective results from his ensemble and gave a particularly interesting reading of the last number. After recalls he offered as encore Liadoff's The Musical Snuff-Box.

An ensemble of vocal soloists and chorus with piano accompaniment under the direction of Marila Granowska was heard at the National Hotel on April 4. On the program were excerpts from oratorios and cantatas by Bach, Mendelssohn, Rossini, Dubois, Pergolesi and the inspired forty-second Psalm of the Cuban composer Gustavo Morales which was performed for the first time. M. Granowska, soprano, M. Pissarewsky, contralto, F. Menen, tenor, and Father Larrea, baritone, were the applauded soloists.

Isaac Nicola, eighteen-year-old guitarist, offered a recital for members of the Lyceum Society on March 17. He played his mother's composition, Motivos Andaluces and works of Visee-Poujol, Bach-Segovia, Tarrega, Sirera, Ponce, Villa-Lobos and his own transcription of Cabezon's Italian Pavan. His mother, the well known guitar teacher, Clara Romero de Nicola, also played some Spanish characteristic pieces. Their interpretations were enthusiastically received by the audience. H. de B.

Foster Memorial Foundation Plans Honors to Composer

Dr. Edwin N. C. Barnes addressed the Music Educators National Conference on April 2 at the Metropolitan Opera House, New York, on the Stephen Foster Memorial Foundation, which recently was proposed by Mrs. Luther Johnson, wife of the congressman from the Sixth District, Texas. Mrs. Johnson sponsored a Foster Song Week in her home city, Corsicana, Tex., and its success had encouraged her to visualize the movement on a national scale. Dr. Barnes said the foundation had three aims: first, the inauguration of an annual Foster Song Week which will include the date of the composer's death, January 13, when Foster's music and other native music will be featured in the public and private schools, theatres and clubs of the nation; second, the creation of a fund to be used solely for the benefit of needy young musicians of unquestioned ability; third, a renaissance in singing by the American people through an ever widening knowledge and appreciation of the Foster songs. Mrs. Franklin D. Roosevelt is sponsoring this foundation. Mrs. Johnson is the president, Dr. Barnes, director of music, and the other officers include many prominent persons. Two classes of membership, one for schools, the other for clubs, are available, and individual membership may also be obtained.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

RUTH SLENCZYNSKI

EXCLUSIVE MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

CARL M. ROEDER
SUMMER COURSE for PIANISTS in the BERKSHIRES
at BARRINGTON SCHOOL, July 1st to August 10th
Great Barrington, Mass.
For information address Carl M. Roeder, Carnegie Hall, New York

COMMENTS ON

PERFORMANCES DURING HER FIRST SEASON WITH THE METROPOLITAN OPERA

HELEN OLHEIM

MEZZO SOPRANO

DEBUT AS SIEBEL IN FAUST

She acquitted herself in a way to indicate that she will become a serviceable member of the company.—*New York Times, December* 20, 1935.

Helen Olheim scored effectively with richly colored tones employed purposefully and tastefully. She made a convincing impression in the Flower Song aided, too, by a pert and winsome personality.—*New York American, December* 20, 1935.

Her voice was appealing with satisfactory warmth and brightness of color.—*New York Tribune, December* 21, 1935.

Her singing and histronic ability betokened intelligence and sincere study.—*New York World-Telegram, December* 20, 1935.

She made a decidedly favorable impression and proved herself agreeably stage wise.—*New York Evening Journal, December* 20, 1935.

There was special praise for Helen Olheim, tiny and youthful. She was pushed on the stage for an ovation of her own.—*New Haven Journal Courier, December* 20, 1935.

MIGNON

Helen Olheim was a good looking and clever young Frederic who won a hand of generous proportions. — *New York Evening Journal, January* 6, 1936.

Sang the music with rich sound and smoothness.—*New York American, January* 5, 1936.

I thought Helen Olheim a thoroughly beguiling Frederic.—*New York Daily Mirror, January* 5, 1936.

The role was successfully assumed by Helen Olheim who sang the Gavotte pleasingly.—*Boston Post, March* 27, 1936.

Miss Olheim sang charmingly.—*Boston Herald, March* 27, 1936.

CARMEN

In the role of Mercedes, Helen Olheim made an extremely favorable impression. Her voice of beautiful quality offered many moments of enjoyment. Fine things may be expected of this young singer.—*Baltimore Sun, April* 5, 1936.

A charming voice.—*The New Yorker.*

RIGOLETTO

A rich voiced and becomingly coquettish Madalena.—*New York American, December* 29, 1935.

Helen Olheim was so pleasing that many must have regretted her part was not more prominent.—*Newark Evening News, April* 2, 1936.

CONCERTS IN BUFFALO, N. Y. and EASTON, PA.

It is but repetition to comment here upon this young contralto's artistic attributes; her charming personality and stage deportment, her spontaneity, warmth of temperament, brilliant, even voice, and convincing interpretative art. She offered an interesting program which had no weak spots, which demanded much, and which she performed with unfailing artistry.—*Edward Durney, Buffalo Evening New, February* 4, 1936.

Miss Olheim at once won her audience with her beautiful singing and her charming personality. Her program was well chosen and interesting, including arias from the operas in which she so recently won acclaim at the Metropolitan, a group of songs by Brahms and Schubert, one of the contemporary Russian songs, and a final group of modern English compositions. She uses her voice intelligently, and her imaginative interpretation and fine sense of values give to her songs just the right coloring. Her mezzo soprano voice was the loveliest heard here in a long time.—*Easton Express, February* 19, 1936.

SEASON 1936-1937 BOOKING

Management: **METROPOLITAN MUSICAL BUREAU, Inc., 113 West 57th St., New York**

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Chicago Looks Forward to Important Music Happenings

Free Concert Series for Grant Park—City Opera Company Announces Major Schedule—Milstein Soloist with Symphony Orchestra Under Stock

CHICAGO—The forty-fifth consecutive season of symphony concerts by the Chicago Symphony Orchestra came to a close on April 24 and Frederick Stock completed his thirty-first year as conductor of the orchestra. It has been customary at this time of the year to look in retrospect on the events that have enlivened our musical season, but in these days of speed, readers seem far more interested in future happenings than they do in reminiscences.

Thus we note that the San Carlo Opera Company at this writing is about to invade the Auditorium Theatre for a return spring engagement with popular operas from April 20 to 26. After the departure of the Fortune Gallo forces the Col. W. De Basil's Ballet Russe comes to the same theatre from April 29 to May 6. On May 7, 8 and 9 the Detroit Civic Opera is to present for the first time in Chicago The Dybbuk and Prince Igor at the Auditorium Theatre.

Looking still farther ahead one notes with a certain pride that a series of free concerts will be given again this summer in Grant Park. Beginning July 1 music will be played each night through Labor Day, a total of sixty-seven concerts. The 1936 series is sponsored by Mayor Kelly, Robert J. Dunham, president of the Chicago Park district, and James C. Petrillo, president of the Chicago Federation of Musicians. Most of the orchestras and bands heard last year have been retained for the new series.

City Opera Plans

The Chicago City Opera Company, which opens on October 31 for a six-week schedule with a gala non-subscription performance of La Fiamma by Respighi, will give opera at the Civic Opera House. Preliminary announcements issued by Paul Longone, general manager of the company, tell of the engagement of Lily Pons, Lawrence Tibbett, Ezio Pinza, Lauritz Melchior, Tito Schipa, Giovanni Martinelli, Elisabeth Rethberg, John Charles Thomas, Marjorie Lawrence, Gertrud Wettergren, Edith Mason, Rosa Raisa, Hilda Burke, Helen Jepson, Joseph Bentonelli, John Pane-Gasser, Chase Baromeo and Emanuel List. Conductor Robert Moranzoni returns after an absence of five years and Richard Hageman and Henry Weber have been reengaged. Desire Defrere remains as stage manager, Harry Beattie as technical director and Ruth Page as ballet director.

Miss Pons will make her first operatic appearance in Chicago in Lakme. Tibbett is to sing the part of Iago in Otello, and Martinelli will essay the title role. This is the first time either has ever sung this opera in any theatre. Miss Wettergren makes her Chicago debut in Carmen. Miss Lawrence, young Australian soprano, will make her first bow as Brünnhilde in Die Walküre. In addition to the usual repertoire of twenty or more operas, Louise is to be presented with Helen Jepson in the leading role. Two novelties, Richard Hageman's Caponsacchi, and Jack and the Beanstalk, music by Gruenberg and libretto by John Erskine, are also to be staged.

We understand that several other artists will be signed in the near future. We look forward to the return of Hans Hermann Nissen, Wagnerian baritone. Massini, at present in Italy, may be induced to come to America. Between now and the regular opera season this city will harbor several other operatic ventures, concerts and recitals.

Important Musical Events

This week was crowded with musical offerings, but the two most important were the concerts by the Philadelphia Orchestra at the Auditorium and the regular Thursday-Friday concerts of the Chicago Symphony Orchestra with Nathan Milstein as soloist. Other happenings were the violin recital by Hans Muenzer at Kimball Hall on April 12, under the direction of Bertha Ott; the Chicago Symphonic Choir, Walter Aschenbrenner, conductor, at Orchestra Hall on April 15, and the joint recital of Silvio Scionti, pianist, and Erich Sorantin, violinist, at Fullerton Art Institute.

Lake View Musical Society's Concert

Marking the fortieth anniversary of its founding, the Lake View Musical Society gave a concert in the Crystal Ballroom of the Blackstone Theatre on April 13, at which one of the soloists sang two songs that were featured on the society's first concert program. Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra and the Civic Orchestra, was guest of honor. He praised the Lake View society for its many musical benefits. Sydnie Smith Cooley began the program with Horrocks' The Bird and the Rose and Dreams by Strelezki, the songs which figured on the first concert, and a group by Haydn, Rachmaninoff, Cyril Scott and Warner. Her fine contralto voice was heard to particular advantage. A trio, made up of Ethel Schwertzler, Isobel Laidley and Alma Wallace Randall, played three numbers by Schutt, which delighted the listeners. Esther Nelson Hart, soprano, and Pearl Gran and Margaret Smith, duo-pianists, the other participants, we were unable to stay to hear.

Else Harthan Arendt's Pupil Sings

Mary Elizabeth Hollan, soprano from the class of Else Harthan Arendt, won the enthusiastic approval of a large audience at Sherwood Recital Hall on April 14 for her fine singing of two groups of songs. In Fourdrain's Il Neige des Fleurs, Brahms' Meine Liebe ist Grun, Karhu's Obligation and Watts' Stresa and Little Shepherd's Song the soprano gave evidence of admirable training which has taught her to use her excellent vocal resources to advantage. Her charm of manner won the hearts of her listeners from the start. Miss Hollan was heard jointly with Lewis J. Wallace, baritone, with whom she sang duets by Mozart and Brahe.

Chicago Musical College Recital

Silvio Scionti, pianist, and Erich Sorantin, violinist, joined forces in a concert at Fullerton Hall, Art Institute, on April 15, when they appeared together in the Brahms A major violin and piano sonata and in separate solo groups. Together they gave a performance that bespoke well schooled artists with a unity of thought and aim which makes for splendid ensemble playing. Mr. Sorantin showed himself a versatile musician in violin numbers by Schubert-Wilhelmj, and two from his own pen. Mr. Scionti's playing of the Dohnanyi F sharp minor rhapsody was a commanding performance which brought out his many outstanding qualities in bold relief. Scott's Passacaglia received expert handling. Two Debussy numbers were so brilliantly done as to call forth enthusiastic response and encores. Mary Wendling Titus, another member of the Chicago Musical College faculty, sang a group of five songs.

Tarnowsky Pupils in Italian Program

In the fourth program of the series of international music given by students of Sergei Tarnowsky under the auspices of the De Paul University School of Music, in Lyon & Healy Hall on April 15, seldom heard piano pieces of contemporary Italian musicians were featured. Adabelle Gross was assigned the Respighi Notturno and Sgambati's Gavotte. Beverly Magged played Sgambati's Notturno and Samuel Sorin offered the same composer's Nenia. Mildred Froehlich was heard in Casella's Barcarolle. Mae Yampolski played Sgambati's toccata and the Pick-Mangiagalli Olaf's Dance. Le Stagioni by Castelnuovo-Tedesco had in Natalie Rudeis an excellent interpreter. Marie Crisafulli gave a splendid account of herself in the same composer's Alt Wien suite. One of the interesting compositions listed, the Children's Pieces by Casella, afforded an opportunity to become further acquainted with the pianistic ability of Adabelle Gross, a serious student, who may already be classified as a young mistress of the keyboard. Besides the above mentioned pupils there appeared Rose Goldberg, of whom we have previously reported favorably and who chose the Scarlatti Siciliano and three sonatas for the display of her pianistic talent.

Nathan Milstein With Orchestra

At the last but one of the Thursday-Friday symphony concerts the soloist, Nathan Milstein, played the Mendelssohn concerto in E minor for his eighth appearance with our orchestra in four years. In Chicago the Milstein fans are legion, as demonstrated by the two capacity audiences that greeted him vociferously as he stepped upon the stage of Orchestra Hall and shouted its approval at the conclusion of the concerto. Well deserved indeed was the ovation tendered the young wizard of the bow for his exciting interpretation as well as for the beauty of the tone he drew from his instrument, his impeccable technic and fine sense for nuance. His conception of how Mendelssohn should be played may be different but it takes a technician of his calibre to dare to play the *presto* passages faster than anyone else has ever attempted them. It was, however, in his encore, the Bach Chaconne, that Milstein delighted the audience, as here the master surpassed any of his previous exhibitions. To laud only his double-stopping would give but a faint idea of the violinistic prowess displayed in this often heard solo number, which won for its interpreter another prolonged ovation.

Dr. Stock's program in addition to the Mendelssohn concerto included Wagner's overture to the Flying Dutchman and d'Indy's symphony in B flat major.

Elaine De Sellem's Engagements

At the annual meeting of the American Opera Society at the Churchill Hotel on April 1, Elaine De Sellem furnished the musical program. For her offerings the mezzo soprano listed songs by American composers and sang them with such clear enunciation, excellent phrasing and expression as to charm the discriminating audience. Miss De Sellem also voiced effectively Knowest Thou the Land from Mignon and the Habanera from Carmen. On April 13 she sang for the Society of American Musicians at Curtiss Hall.

Reuter and LaBerge Pupils Heard

Rudolph Reuter's piano students and a group of voice students from Charles LaBerge's class at the American Conservatory gave a joint program at Kimball Hall on April 4. Doris Olson, Anne Mossgrove, Lillian Sellers, Howard Silberer, Adelaide Magner and Olive Russell proved worthy disciples of Reuter's method of piano teaching. Louise Storm, Irma Poppe, Loraine Lorch, Ruth Wahl Secord, Elizabeth Trowbridge and William Blair did credit to their teacher, Mr. LaBerge.

John Sample Students' Activities

Alexander Gray of stage, screen and radio is the featured baritone of the new Chrysler Hour on Columbia Broadcasting System on Thursdays.

Nelle Stuart was the soprano soloist in the Good Friday cantata, The Darkest Hour, at the University Place Christian Church of Champaign, Ill. On March 27, Miss Stuart substituted on one day's notice in the cantata, The Pomegranate, by Prof. Russell Hancock Miles of the university faculty. Miss Stuart was also soloist with the Men' Glee Club of the University of Illinois on April 8.

Edward Stack sang the baritone solos in the Dubois Seven Last Words at St. Andrew's Church on Good Friday. Mr. Stack did the baritone lead in five performances of the recent Waa Mu show at Northwestern University. Marjorie Hunter, soprano, is singing daily at the Leland Hotel, Aurora, Ill. Max Vinsonhaler, baritone, was the winner of the Society of American Musicians' contest on March 6. As a result, Mr. Vinsonhaler will be given a recital appearance under Bertha Ott on May 6. Dorothy Enslen, soprano, is singing at the Villa Moderne, Glenview, Ill. John Macdonald, bass-baritone, is the soloist at the Seventh Church of Christ Scientist, Chicago, in a service that is broadcast each Sunday morning over WCFL. Mr. Macdonald was one of the soloists at a recent concert of the Hamilton Club and gave a program for the Protestant Woman's Service Club. Martha McCormick was at the piano. On April 9 Mr. Macdonald was guest soloist at the LaGrange Presbyterian Church, singing in Clarke Wood's The Passion according to St. Mark.

Sydnie Smith Cooley, contralto, sang with the Apollo Club at the recent performance of Israel in Egypt. Miss Cooley appeared at the Blackstone Hotel on April 13 and will sing for the Winnetka Music Club on April 217. On May 26 she is heard in a performance of Samson given at the North Park College. Ruth Slater, contralto, gave a joint concert at Elgin, Ill., recently. Miss Salter also sang The Messiah on March 26 at Albert Lea, Minn., and will be the soloist in a performance of Elijah at Champaign on April 26.

American Conservatory Notes

Jacob Hanneman, pianist, and Samuel Thaviu, violinist, are appearing in a joint recital before the Music Club, Springfield, Ill., April 29. Mae Willems, pianist, for many years a student of Mae Doelling Schmidt, will be heard in a piano and song recital in Kimball Hall, April 26. Sigma Alpha Iota, Gamma chapter, presented its annual American Conservatory Composers program at the fraternity rooms in the Allerton Hotel on April 15. Heniot Levy played several of his compositions including his sonata for violin and piano with Stella Roberts, violinist; a group of Jeanne Boyd's songs were sung by Robert Speaker and Irwin Fischer's string trio in D minor was played by Helen Sandstrom, pianist; Cecelia Toohey, violinist, and Kathryn Becker, cellist.

Henry Kalinowski, violinist, student of Scott Willits, appeared on the evening recital program at the Y. M. C. A. Hotel on April 16 and is to be heard again on May 2. Maude Miles Pappalardo, pianist, student of Rudolph Reuter of the faculty, appeared as soloist with the Federal Symphony Orchestra at Hamilton Park on April 21. Jacintha Kampmeier, violinist, student of Stella Roberts, and Virginia Lang, pianist, pupil of Edward Collins, were presented in a sonata recital on April 19 at the Winnetka Community House.

RENE DEVRIES.

Leeson Re-engaged for N. Y. University

Cecil Leeson, saxophonist, has been re-engaged for his third appearance at New York University on May 5.

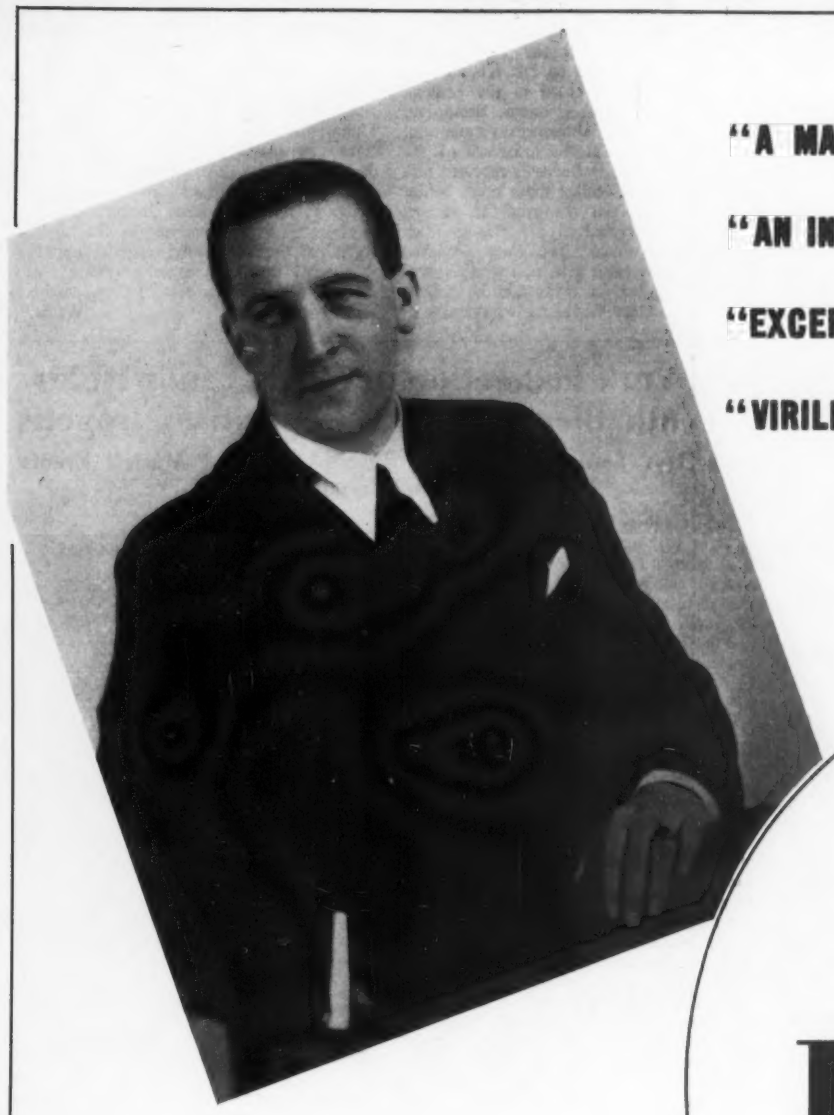
CHAS. LA BERGE
OPERA SCHOOL
AMERICAN CONSERVATORY
500 Kimball Building Chicago

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

CARA VERSON
Pianist .....*"Musical Rebel"*
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
SUMMER SESSION
JUNE 22 to AUGUST 1
Staff of eminent European and American Masters, including:
Frank Bibb, Wilmer Bartholomew, Frank Gittelson, Carlotta Heller, Louis Robert, Pasquale Tallarico, Howard R. Thatcher, Mabel Thomas
Tuition: $20 to $35, according to study
Circulars Mailed . . . Arrangements for classes now being made
FREDERICK R. HUBER, Manager



"A MAGNIFICENT BARITONE VOICE"

"AN INTERESTING AND UNHACKNEYED PROGRAM"

"EXCEPTIONAL DICTION—INFECTIOUS DELIVERY"

"VIRILE POWER—CHARM OF PERSONALITY"

ARTHUR FEAR

Baritone

Covent Garden Opera

"Naturally fine voice, rich, vibrant. His singing boasted musicianly characteristics, laudable diction, careful phrasing and an authentic feeling for style."

New York Times, March 9, 1936

"Exceptional diction—intelligently conceived interpretations."

Philadelphia Bulletin, February 5, 1936

"A voice of superb power and quality — unusually clear enunciation."

Cincinnati Post, March 21, 1936

"Arthur Fear, English baritone who made an immediate success at his debut last season, gave another recital. He combines musicianship with dramatic intelligence. His voice is rich, warm and velvety and was revealed with the art of a cultivated and sensitive musician."

New York American, March 9, 1936

"An interesting and unhackneyed program. His interpretations showed musicianship and interpretative ability."

New York Herald Tribune, March 9, 1936

"A superb voice, velvety in texture, warm and glowing. One of the most enjoyable recitals of the season."

Poughkeepsie Eagle News, March 7, 1936

"A magnificent baritone voice, equal in all its registers,—a fine interpretative feeling. An engrossing performance."

Philadelphia Evening Ledger, Feb. 5, 1936

"Scored a success. A voice with a tumultuous thrill, curbed with intelligent artistry."

Portsmouth Times, February 13, 1936

"A voice of depth and power, which he employed with artistry always the first consideration."

Philadelphia Inquirer, March 20, 1936

Management
NBC ARTISTS SERVICE

RCA Bldg., 30 Rockefeller Plaza, New York
George Engles, Managing Director

Request Program Closes Season of National Orchestra In Washington

Exceptional Interest Has Marked Symphonic Winter in Capital—Nelson Eddy Recital a Feature of Month

WASHINGTON, D. C.—The National Symphony Orchestra, with Dr. Hans Kindler as conductor, offered its last Washingtou concert of the season on April 5. The event, an all "Request Program" was warmly received by Washington concert lovers who were genuine and sincere in their appreciation.

The program opened with the Egmont Overture (Beethoven) and the symphony (No. 1) in C minor (Brahms). These were followed by the Circles of Washington (Shure), *Allegro con Grazia* from symphony (No. 6) (Tschaikowsky), intermezzo from The Jewels of the Madonna (Wolf-Ferrari) and excerpts from Boris Godounoff (Moussorgsky). The above request program shows the rapid development in Washington of a serious trend of mind toward classical repertoire.

Dr. Kindler is entirely responsible for this interest. The possessor of a dynamic personality combined with congeniality and patient effort, he has brought about this great love for the National Symphony Orchestra in the nation's capital. It is a well known fact that the symphony dominates all other artistic musical efforts. No end of credit is to be given to the untiring zeal of C. C. Cappel, the business manager, to whom has fallen the duties of the management.

CONCERT AT PAN-AMERICAN UNION

On April 14, the Pan-American Union was the perfect setting for a brilliant musicale to celebrate Pan-American Day. This event which consisted of a program composed of Latin-American music was attended by a fashionable audience, members of the diplomatic and social world, and headed by Mrs. Roosevelt, Señora de Vargas, wife of the president of Brazil, and Señora de Sacasa, wife of the president of Nicaragua.

The program, which included compositions by composers of Honduras, Argentina, Mexico, Haiti, Cuba, Brazil, Paraguay, Uruguay and Guatemala, opened with several selections played by the United Service Orchestra which was conducted alternately by Captain Taylor Branson and Lieutenant Charles Benter.

Angelita Loyo, Mexican soprano, offered several groups of songs which were sung with charm and a display of Latin temperament. Julio Martinez Oyanguren, who has made his New York debut but is new to Washington, contributed interesting compositions on the guitar. The artists were enthusiastically received with much applause.

NELSON EDDY IN RECITAL

On April 12, Dorothy Hodgkin Dorsey presented Nelson Eddy, baritone, assisted by Theodore Paxson, pianist. This concert, for which all seats had been sold for the past two months, proved to be one of the most enjoyable of the season. From the beginning of the program until the lights were finally dimmed, Mr. Eddy held the vast audience, made up of movie followers and concert lovers, in the palm of his hand.

The concert opened with the Ode from Ossian's Poems (Francis Hopkinson), after which Mr. Eddy offered Du bist so jung (Wolff), Vergebliches Staendchen (Brahms), Morgen and Caecilie (Richard Strauss). Mr. Eddy's musical phrasing, his perfect enunciation and interpretation made all of these a joy. Later followed Vanne! la tua meta gra vedo! (Verdi), which revealed the artist's dramatic ability to the utmost. The last group included Pilgrims Song (Tschaikowsky), Route Marchin, (Stock), Now Sleeps the Crimson Petal (Quilter), and Love Went a-Riding (Bridge). Besides these, Mr. Eddy offered encore after encore, until he himself reluctantly announced the final one, Ah, Sweet Mystery of Life (Victor Herbert), and the audience still more reluctantly saw him go. He was beautifully assisted by Mr. Paxson who offered sympathetic accompaniments and also played toccata and fugue in D Minor (Bach).

G. S.

Columbia, S. C., Holds Second Festival

COLUMBIA, S. C.—The second annual Columbia Music Festival on April 3 and 4 registered a brilliant success. There were three concerts, all held in the Township Auditorium before thronging audiences. The first brought the National Symphony Orchestra, conducted by Dr. Hans Kindler, with Kay Rickert, violinist from North Carolina, as soloist; the second program, Saturday afternoon, featured Richard Crooks with Stuart Ross at the piano; and the final event presented Harold Bauer as piano protagonist and the Shandon Choral Society under Dr. Kindler's musicianly direction.

More than 2,000 people were on hand at the inauguration of the festival, and applause was showered on Dr. Kindler and his men, who were heard in the Brahms symphony (No. 1) in C minor, Beethoven, Tschaikowsky and Moussorgsky numbers, and three encores, at the insistence of the audience. After Miss Rickert's concerto performance, she was called three times before the curtain, but did not grant an encore.

The matinee recital of Mr. Crooks drew another large crowd. The tenor displayed his magnificent vocal gifts and won an ovation which called for many added numbers. Mr. Ross, besides furnishing expert accompaniments, scored in a solo group. He, too, was recalled for more than his programmed list.

The culmination of the festival combined Mr. Bauer's distinguished pianism, the 125 voices of the Shandon Chorus (Leonard C. Moltz, director) and Dr. Kindler and the eighty-one players of the National Symphony Orchestra. An evening of glorious performance was applauded by another capacity gathering of music lovers.

James Y. Perry, chairman of the festival committee, spoke briefly, commending the success of this festival and thanking especially the Shandon choral group, instigators of the festival.

W. S.

ANATOL RAPOPORT *Russian-American pianist, was the soloist chosen to play both Conerti of Liszt in an extraordinary concert in Mexico City, commemorating the 50th year since Liszt's death.*

ORQUESTA SINFONICA NACIONAL

TEATRO DE BELLAS ARTES (Mexico, D. F.)

PROGRAMA

1 FUNERALES — Pianista, Anatol Rapoport.
2 MAZZEPA — Orquesta, Dirección: Silvestre Revueltas.
3 Concierto núm. 2 en la Mayor para Piano y Orquesta. Solista, Anatol Rapoport. Dirección Miguel C. Meza.
INTERMEDIO
4 Concierto núm. 1 en Mi Bemol para Piano y Orquesta. Director-Solista, Anatol Rapoport.
5 LOS PRELUDIOS — Orquesta sola. Dirección: Silvestre Revueltas.

LISZT

Anatol Rapoport's return engagements in Mexico—April 30 and May 3.
NOW BOOKING SOUTH AMERICA—SUMMER 1936
NOW BOOKING U. S. A. AND CANADA—1936-37

Personal Representative: G. H. DALRYMPLE, 229 West 42nd St., New York, N. Y.

New York Federation of Music Clubs Holds Tenth Biennial Convention in Metropolis

Four Days' Sessions Filled with Business Meetings, Musical Events, Discussions and Social Activities

Etta Hamilton Morris of Brooklyn closed an eight year term as president of the New York Federation of Music Clubs at its tenth biennial convention held April 15, 16, 17 and 18, at Hotel Astor, New York. The convention attracted an attendance of several hundred delegates from New York's two hundred music clubs. Mrs. John McClure Chase, first vice-president of the federation, who succeeded Mrs. Morris in the presidency, was program chairman of the convention.

ETTA HAMILTON MORRIS

BIRTHDAY DINNER A FEATURE

The principal convention event was the twentieth birthday dinner on Thursday evening, which attracted a representative group of musicians to hear a number of distinguished speakers and an excellent program of music, as well as to pay homage to Mrs. Morris for her long years of indefatigible service in the activities of the Federation. Dr. Hollis Dann, of New York University, spoke on How the Federation May Develop Music; Franklin Dunham, of the National Broadcasting Company, on Music and the Radio; Dr. John Warren Erb on Choral Development; Florence Macbeth, formerly of the Chicago Opera Company, on Opera in English; and Baroness Katherine Evans von Klenner, founder and president of the National Opera Club, on opera. Mrs. Elmer James Ottaway, past president and now first vice president of the National Federation of Music Clubs, represented the parent organization; Mrs. Almeron Smith of Plandome, L. I., president, the New York State Federation of Women's Clubs; Mrs. William Foster Rowland, president, the New York City Federation of Women's Clubs, and Mrs. Leonard Hill, president, the Criterion Club. American composers were represented by Marion Bauer, Gena Branscombe Tenney, Harold Morris, Henry Holden Huss and A. Walter Kramer.

The excellent program of music was given by Harold Morris, composer-pianist; Lois Bannerman, harpist; Rosemary Cameron, coloratura soprano; The Morning Choral of Brooklyn, Herbert Stavely Sammond, conductor, and the Women's Club Chorus of New Rochelle (Mrs. Chase, director). The accompanists for the program were Mrs. Chase and Ada Zeller. Among the American composers whose compositions were heard at the Birthday Dinner were Josephine Forsythe, Harold Morris, Marianne Genet, Gena Branscombe and Annabelle Buchanan.

OTHER MUSICAL EVENTS

Outstanding musical events of the convention included an American Composers program on Thursday afternoon, featuring Charles Haubiel, composer-pianist; the Women's Club Choral of New Rochelle and the Union Choral of Richmond Hill; a program on Friday afternoon for which the artists were Henry Holden Huss, composer-pianist, Fay Foster, composer, and the Jackson Heights Choral; and a choral program on Friday evening with the following participating: North Shore Choral of Port Washington, Bel Canto Choral of Huntington, Hamilton Johnson Chorus, Ash Institute Choral, Allied Arts Glee Club and the Flushing Oratorio Society. The soloists were Margaret Ellis, with the Johnson chorus, Berenice Allaire, coloratura soprano, winner of the State District contests of the National Federation of Music Clubs, and Lillian Rehberg, cellist. Mrs. Chase was accompanist for Miss Allaire and Elsa Fiedler for Miss Rehberg.

A religious forum luncheon was held on Wednesday, and an old-fashioned "hymn-sing" was featured at Calvary Protestant Episcopal Church that same evening; an Educational Forum luncheon took place on Thursday, and an Opera Festival luncheon on Friday. Ernest Carter was a speaker and guest of honor at the latter.

ELECTIONS HELD

The biennial election was held on Friday morning, at which time Mrs. John McClure Chase was elected president to succeed Mrs. Morris. The latter was presented with a diamond retiring president's pin by members of the federation. The other officers elected were Mrs. Russell W. Tench of Port Washington, L. I., first vice-president; Florence Otis of New York, second vice-president; Mrs. N. M. Gould of Buffalo, N. Y., third vice-president; Mrs. Elbert Horton of Albany, treasurer; Elinor M. McCoy of Gouverneur, recording secretary, and Dorothy Reims of New York, corresponding secretary.

Saturday was given over to Junior contests and to a program presented by young musicians. The Mozart String Sinfonietta was directed by Wesley Sontag; music school dancers were presented by Rose Stenzler, and Marilyn and Thomas Wells of Watertown offered two piano selections.

Schnabel and List Sail

Among the musicians sailing for Europe on the SS. Lafayette on April 18 were Artur Schnabel, pianist, and Emanual List, basso of the Metropolitan Opera.

WILD GOOSE EDUCATIONAL CAMP WAWA, PA.

Opens July 8, 1936
Reservations Now
Educational, Non-sectarian Childrens' Camp in the
BEAUTIFUL PENNSYLVANIA HILLS
12 Miles West of Philadelphia.
RIDING, SWIMMING, FISHING, HIKING, ARTS AND CRAFTS, MANUAL TRAINING, ACADEMIC SUBJECTS ELECTIVE, MUSIC and DANCING.
Faculty of Franz Liszt Academy
Rich milk and best farm produce.
Boys 6 to 14 Years: Girls 5 to 18.
Very Reasonable Rates.

Address Sec'y Franz Liszt Academy, Baltimore Pike, WAWA, PA.

Sparkling Old Opera by Rossini Delights Dresden

Cenerentola Heard in Modern Renovation with Contralto Role Assigned to Soprano—Cassado Appears—Bruckner's No. 8 Deemed Too Long—Atterberg, of Stockholm, Leads Nordic Music

DRESDEN.—Rossini's La Cenerentola had its first local performance here on February 13. It was given under the original title Angelina and in the remodeled form of Hugo Röhr, Dresden composer, whose seventieth birthday was celebrated with this premiere. The coloratura part, originally for coloratura contralto, was transposed for soprano, and sung by Erna Sack.

The performance had unusual lightness and movement. Erna Sack was a charming Angelina, her super high notes bringing her storms of applause. Also fine vocally and dramatically were Arno Schellenberg (Dandini) and Martin Kremer (Fairy Prince). Kurt Böhme was splendid as always, giving a magnificent impersonation of the comical Don Magnifico. Willy Bader, Hilde Clairfried, and Marion Hunten completed the cast. Waldemar Stegemann, former opera singer, was the capable manager. Kurt Striegler led the small orchestra with instinctive and sensitive musicianship and style.

ABIDING VERDI

Verdi's Ballo in Maschere had a February restoral, its large audience demonstrating that this work is still a favorite here. The cast was made up of first-class singers. Margarete Teschemacher, as Amelia, was lovely. Her rich voice and great personality make her every role an event. In Tino Pattiera (Count Ricardo) she had not only a handsome partner, but also one who sang with Italian warmth and charm. Another Dresden opera singer who always charms with his fluent *bel canto*, singing, is Mathieu Ahlersmeyer. His René won him much applause. Inger Karen, splendid vocally and visually, was the fortune-teller. Hilde Clairfried did the page.

Teiko Kiwa had such success in her guest performance of Butterfly at the State Opera that she was immediately re-engaged for another evening.

CASSADO'S SUCCESS

Gaspar Cassado scored a success in the cello concerto by Pfitzner, played at a State Opera symphony concert. The work is rather empty and dry, so the Spanish artist did not have a fair chance to show his remarkable qualities, but what he achieved was enough for the audience to wish to hear him soon again.

The eighth symphony, by Bruckner, followed. Lasting an hour and a half, it was too long to keep the listeners interested. One or two movements might well have been omitted without being missed.

SCANDINAVIAN MUSIC

A concert of great interest was dedicated to Nordic composers and directed by Kurt Atterberg, of Stockholm. He had some difficulty in warming up the audience, but the concert ended with an ovation. Atterberg's own symphony (No. 3) was the most impressive number of the evening. Besides this, we heard Sibelius' violin concerto in D minor, with soloist Jan Dahmen, concertmaster of the Dresden State Orchestra. He played the difficult work with brilliant virtuosity and much feeling.

OTHER CONCERTS

Florizel von Reuter, violinist, and Nadina Ferreri, pianist, completed their Beethoven series with an impressive reading of Kreutzer Sonata.

Raoul Koczalski gave us three recitals, the last one being devoted to Chopin.

Miliza Korjus, coloratura (now on her way to America where she has a contract with Metro-Goldwyn-Meyer), appeared in her Dresden debut just before sailing. Her appearance, voice and technic were superb. The ughtness and swiftness of her scales, trills and *staccati* gave keen enjoyment. Nightingale (Alabieff) and Bolero (Verdi) were little jewels of art. The audience extended hurrahs and asked for encores until the lights were extinguished.

ELINOR JANSON.

Salmaggi Opera Series Opened at Brooklyn Academy of Music

The New York Hippodrome Grand Opera Company (Alfred Salmaggi, director) opened a series at the Brooklyn Academy of Music on April 13, when La Traviata was given by a cast headed by Charlotte Boerner as Violetta, and including Arturo Cheltri as Alfredo and Bruno Borghesi as Germont, Sr., both announced as making their American debuts. Mme. Boerner gave an artistic portrayal of the fragile heroine, showing her fine voice and musicianship to advantage and receiving a royal reception from the large audience. The new male singers were particularly applauded by a large and enthusiastic audience. Other singers heard were Jarna Paull, Mildred Ippolito, Carlo Chan, Costante Sorvino, Yacha Pavloski and Cesare Perrotti. Uriel Nespoli was the conductor, and Benjamin Altieri the stage director, while the ballet was directed by Nino Belli and headed by Hilda Butsova and George Chaffee.

Aida was sung on April 14, by a cast including Mina Horne, American soprano who has sung widely in Italy and recently returned to this country. Miss Horne was a competent Aida, showing knowledge of vocal production, traditions of the stage and dramatic skill. Radames was finely sung by Sydney Rayner, whose large and brilliant tenor voice was used with much skill and breadth in the role. Lydia Van Gilder sang the part of Amneris with experienced stage deportment and rich lower voice. Marti Folgado, in his American debut, was an Amonasro of dramatic effect and large vocal powers. William Hargrave, another debutant, was a serviceable King. Nino Ruisi showed veteran surety as Ramfis. Others heard were Miss Paull as the Priestess and Mr. Sorvino as the Messenger. Mr. Nespoli conducted again, and the stage forces were augmented for the Triumph Scene.

Lucia, heard on April 15, introduced Luisa Franceschi (announced as an American debutante) in the title role, in which she showed flexibility of voice. Arturo de Filippi, as Edgardo, revealed impassioned lyrical qualities. Mr. Sorvino as Lord Arthur and Giuseppe Interrante as Ashton were both dependable in voice and action. Mr. Ruisi as Raymond, Miss Ippolito as Alice, and Alfredo Neri as Norman completed the cast. Nespoli again conducted.

Gladys Axman as Tosca in the musical version by Puccini of Sardou's drama, and Sydney Rayner as Cavaradossi, were outstanding in a smooth performance on April 16, under the able conductorship of Mr. Nespoli. Radiant in a gold and orange gown, Mme. Axman, hindered by a cold, yet appeared as an actress of significance. Her principal aria went well, and strong applause followed, with recalls at the end of Act. II. Mr. Rayner's smooth-flowing tenor organ and prodigal high tones allied with dramatic moments, gained him personal applause. Marti Folgado's resonant baritone voice and intensity made his Scarpia excellent, and smaller parts were impersonated by Fausto Rena, Gino Testa, Costante Sorvino, Renzo Giargini and Alfredo Neri.

A. T.

Melville-Liszniewska Club Formed

A club has been formed in memory of Marguerite Melville-Liszniewska. The dues are three dollars per annum for a period of three years, the total amount of which will be contributed to a fund being raised for a permanent Melville-Liszniewska Memorial Scholarship at the Cincinnati Conservatory of Music, where she had been an artist teacher for the last fifteen years of her life. Membership is open to her former students, friends and admirers of her art.

The Melville-Liszniewska Club will sponsor a Memorial Luncheon Meeting in New York on November 6. It is aimed to organize similar meetings in other localities. The program committee in New York welcomes all personal reminiscences from those who knew Mme. Liszniewska. Information regarding the movement may be obtained through the president, Ruth Bradley, 14 Washington Place East, New York.

Philadelphia Men In Final Concerts

Stokowski Leads Season's Valedictory —Stojowski Honors Paderewski Birthday with Recital

PHILADELPHIA.—The twenty-eighth and final pair of concerts of the Philadelphia Orchestra's regular season here took place on April 9 and April 11, with Leopold Stokowski conducting. Dr. Stokowski had been away since the middle of January, and his return for this final pair of concerts was hailed by a full house and a very enthusiastic audience.

The spirit of the Easter season was honored by three excerpts from Wagner's Parsifal, on the first part of the program—the prelude, Good Friday Music and the music from the Third Act. In these, a spirit of true reverence was followed, enhanced by the lack of applause between the numbers.

After the intermission came the entr'acte from Lady Macbeth of Mtsensk by Shostakovitch, which was about as great a contrast as could be imagined. It is boisterous music, but can be endured as long as one is not obliged to look at the drunken rowdiness it depicts. It was followed by the pleasing and interesting prelude in E flat minor, also by Shostakovitch. The final number was Rimsky-Korsakoff's Russian Easter, so colorful in orchestration and joyous in mood.

Once more Dr. Stokowski demonstrated his complete control of the orchestra and his ability to get effects which no one else secures. He received an ovation when he first appeared and also at the close. After repeated recalls, he made a brief speech, mentioning the forthcoming tour and urging the continued support of the people for the organization which has risen to such artistic heights.

SIGISMOND STOJOWSKI IN RECITAL

Sigismond Stojowski, composer-pianist, with Mme. Stojowski, assisted by Eudice Shapiro, graduate violinist of the Curtis Institute of Music, gave a recital in Casimir Hall, at the Curtis Institute on April 16, in honor of the seventy-fifth year of Ignace Paderewski's birth. Mr. Stojowski, who is proud to say that he was a "favorite pupil of Paderewski," was introduced by Mrs. Mary Louise Curtis Bok, founder and president of the Curtis Institute of Music. Mrs. Bok said in part that it was natural for Mr. Stojowski to think of the Curtis Institute when wishing to honor the renowned pianist, for Josef Hofmann, director of the school, and Mr. Stojowski had been lifelong friends. Mrs. Bok also spoke of the many and varied activities of Mr. Stojowski in the field of music.

The program was composed entirely of compositions by Paderewski. The first was variations and fugue in E flat minor (op. 23), which is long and involved. This was followed by the sonata in A minor (op. 13) for violin and piano, played by Mme. Stojowski and Miss Shapiro. Mr. Stojowski then played four shorter numbers—Nocturne, one of the most popular works on the program, Caprice (Genre Scarlatti), Legende (op. 16 No. 1), and Cracovienne Fantastique. All of the artists were cordially received, and as final encores, Mr. and Mme. Stojowski played little known compositions originally written for four hands. They were arrangements of Polish folk songs.

M. M. C.

VIOLA
MITCHELL
VIOLINIST

Eleven orchestral dates last season under direction of Koussevitzky, Stock, Ormandy, Kindler and Gabrilowitsch

• • •

Critics Record Success as SOLOIST and in RECITAL

"The talented young violinist came to her task well equipped in the technic of her instrument and with solid musicianship that made one admire her renditions from start to finish. She was so secure in matters of intonation that one forgot about the subject in listening to her—something few violinists permit to happen."
New York Times

"Endowed with interpretative skill, adept technic and pure tone of fullness and quality . . . won prolonged applause."
New York American

"Superbly played—with the finesse of a great artist."
Boston Transcript

"Superior musicianship—an artist of first rank."
Washington Star

"Easily one of the most outstanding musical figures that has graced Orchestra Hall. We must employ the greatest encomiums in writing about her."
Chicago Daily News

"She proved the most artistically satisfying of all the women violinists ever appearing as soloist with this organization."
Minneapolis Journal

"Given Ovation. Miss Mitchell established her splendid powers as an executant with a trenchant bow and a tremendous grasp of ner work."
Milwaukee Sentinel

• • •

NOW TOURING EUROPE
IN AMERICA
Oct. to Feb., 1936-37

• • •

Mgt. BERNARD R. LABERGE, Inc.
2 West 46th St. New York

NEW YORK CONCERTS

APRIL 13

League of Composers The Pro Arte Quartet of Brussels (Alphonse Onnou and Laurent Halleux, violins, Germain Prevost, viola, and Robert Maas, cello) were the distinguished artists presenting the program of the League of Composers at the French Institute. Much interest attached to this occasion, as it included the first performance of Werner Josten's quartet, composed in 1934; the first New York hearing of Darius Milhaud's ninth quartet, which was completed last year; Henry Cowell's "Mosaic" quartet (1935) and the late Alban Berg's Lyric Suite, which dates from 1926 and had a previous performance in New York this season.

The audience was particularly attentive to the Josten composition, in view of the success of his ballet, Joseph and His Brethren, produced by the Juilliard School some weeks ago. This quartet is in three main movements, the second two of which change repeatedly in tempo and expression; the style is polytonal, of considerable complexity, and with a somewhat harsh harmonic manner throughout. Its invention is fertile and varied, the instrumental combinations original and interesting, though there is but small opportunity for lyrical expression given to the players. Milhaud's quartet shows the Gallic composer's unfailing wit, dexterity and subtle musicianship. It has a particularly grateful opening, marked *moderé*, followed by three contrasted movements (*animé, très lent*, and *decidé*), which in a sense follow the traditional arrangement of fast and slow sections. The final one, a spirited, march-like theme of robust quality, won particular success.

Cowell's erudite work, dedicated to the Pro Arte players, is in five parts (*largo-choral, allegro, andante, allegro staccato, allegro ma non troppo*) and was of interest because of the composer's original scoring devices, though less so as regards thematic substance. The Berg suite was the most substantial item on the list, a tortured and sometimes highly eloquent composition in six parts bearing the titles *allegro giovale, andante amoroso, allegro misterioso, adagio appassionato, presto deliriando,* and *largo disolato.* The familiar manner of Berg, with its atonal and other elements, gives to the whole a prevailingly poignant and often cryptic quality. The playing of the quartet was marked by its familiar refinement of tone quality, exquisite finish and delicacy of detail. The audience was the usual one of modern-minded proclivities which attends the League concerts, including a number of notables in music, and the musicians and the American composers had a particularly warm reception.

APRIL 14

Canadian Singers' Guild A first New York appearance was made by the Choristers of the Canadian Singers' Guild (Walter Bates, conductor) in Town Hall on Tuesday afternoon. The ensemble of eighteen mixed voices is composed of teachers in the schools of Toronto and neighboring Canadian communities, who have made a concert tour during the Easter vacation. The group sang a wide variety of music, including liturgical works of Dowland, Vittoria and Bach, secular numbers by Shaw, Tschaikowsky, Morley, Ford, Vecchi, Benet, Palmgren, Brahms, Williams and de Pearsall, and arrangements by Christiansen, Key, Fricker and William Arms Fisher, the last represented by a group of Negro spirituals. The well-trained organization showed excellent tonal quality, stylistic knowledge, and adept balance in part-singing. Particularly the older contrapuntal music was performed with professional skill and finish, the pianissimo singing being of marked beauty. The conductor deserves much credit for developing a group of such competent attainments. Applause was generously lavished on the performers and Mr. Bates for the excellent musicianship and charm of their readings.

New York Women's Symphony Orchestra Concluding its season, the New York Women's Symphony Orchestra, under its dynamic conductor, Antonia Brico, gave a program of interesting makeup in Carnegie Hall. A feature was the first New York concert hearing of Elinor Remick Warren's choral ballad, The Harp Weaver, for baritone soloist, women's chorus and orchestra, a setting of the poem by Edna St. Vincent Millay. The assisting artists were Raoul Nadeau, baritone, and the Treble Clef Chorus of the White Plain (N. Y.) Contemporary Club.

The composer's strong melodic gift was in evidence throughout the score, for which she has written pleasing lyrical music. Some impressionistic effects, particularly in the passage concerning the magic harp, were adeptly used and there was genuine dramatic power in the section which depicts the rocking of her son by the poor mother. Mr. Nadeau, possessor of a fine voice, gratefully produced, sang the solo passages with skill, and the White Plains chorus was finely adequate to its task of supplying a full-throated and clear background. The Californian composer, present in a box, was repeatedly compelled to bow in response to applause.

The orchestra showed a marked gain in homogeneity and clarity of tone in this concert, the strings and winds performing beautifully the melodious measures of Mendelssohn's Italian Symphony. In the second half of the program, Järnefelt's Praeludium was dispatched rather hurriedly. The climax of the evening came in the tone poem, Les Eolides of César Franck, which had a delightful reading, sensitive, poignant and heart-warming grace, capturing the spirit of this gentle, mystical composer's work. The richly colorful Russian Easter overture of Rimsky-Korsakoff concluded the list, played with due contrast of its liturgical and folk elements. Miss Brico had many recalls.

APRIL 15

Singers Club of New York A choral event which attracted a capacity audience of invited guests to Town Hall on Wednesday night was the spring concert given by the Singers Club of New York. Charles Albert Baker was the conductor of the occasion, ably assisted by Donald Karsher Phillips, assistant conductor. Hazel Hayes, soprano, was presented as soloist of the recital in a song-list representing composers Marx, Brahms, Gliere, Verdi, Coleridge-Taylor, Charles, Lehman and La Forge. The choir was heard in a group selections by Beethoven, Secchi, Purcell, Peri, Bliss, Wagner, Beach, Moniuszko, Andrews, Palmgren and Sullivan. Also offered was the Bartholomew arrangement of What Shall We Do With a Drunken Sailor. Russell Thompson, club soloist, was featured in Rogers' This Is She.

Mr. Baker's ensemble was as impressive as when heard in previous engagements, there being a ready response to leadership and an instinct for unison of attack that place them high in the rank of similar organizations. The virility of the men's voices was especially notable in The Redman's Chant (Bliss) wherein a portion of the vocalists sang the words of the chant against a steady tom-tom-like accompaniment affected by the remaining singers. A distinct climax came with the interpretation given the Apotheosis of Hans Sachs (from Die Meistersinger) for here against a background of piano and pipe organ the group sang eloquently in full voiced harmonies. Miss Hayes won much favor with her listeners, especially for her performance of the Verdi Pace, Pace (La Forza del Destino) and Un Bel Di (from Madam Butterfly), one of her several encores. Archer Gibson at the organ and Stuart Ross at the piano furnished support of a high order.

APRIL 16

Haarlem Philharmonic Society The Haarlem Philharmonic Society closed its season on Thursday morning with a concert in the grand ballroom of the Waldorf-Astoria. The artists were Nelson Eddy, baritone, and Annie Louise David, harpist. Theodore Paxson was at the piano for Mr. Eddy. The baritone appeared in three groups, the first comprising an aria from Paladilhe's opera Patrie, Si tu veux Mignonne (Massenet) and Au pays (Augusta Holmes); the second made up of Lieder by Erich Wolff, Brahms, Strauss and Hugo Wolf. His final list was devoted to songs in English by John C. Holiday, George Chadwick Stock, Roger Quilter and John H. Densmore. Mr. Eddy's vocal prowess was in full evidence, the rich quality, fine control and breadth of tone making notable combination with his discernment and artistry of interpretation. The Lieder were sung with beautiful modulation of expression and tone and the depth and dramatic insight demanded by this type of song literature. Mr. Paxson was an accompanist of sensitivity and skill. The audience was vociferously applausive for Mr. Eddy, recalling him many times for added numbers.

Mme. David's harp offerings were Russian Prelude (Prokofieff), her own arrangement of Debussy's Nuit d'Etoiles, Song (Rubinstein), Au Bois Enchante by Turrell, a composition in manuscript dedicated to the Haarlem Philharmonic, Lake Louise (Kostelanetz), Fire-flies and In a Garden of de Grassi (written for Mme. David), and Song of the Sea (Ware-David). An able exponent of the resources of the harp, Mme. David played meritoriously, eliciting a full tone of varied color from her instrument, and performing her scores with vitality and warm temperament. She, too, was amply rewarded by applause.

Philharmonic Orchestra Debussy, Toscanini, and the Philharmonic Orchestra made up the headline attractions at the Carnegie Hall symphonic concerts of Thursday evening, and Friday and Sunday afternoons.

The program began with La Cour des Lys, for chorus and orchestra from the Martyrdom of Saint Sebastian (text by D'Annunzio); La Damoiselle Elue (Rosetti verses) lyric poem for chorus, orchestra, and solo soprano and contralto; L'Aprés midi d'un Faune; Iberia; Nuages and Fêtes; and La Mer.

What Toscanini does with Debussy's scores is an old story by now, and needs no renewed

WINIFRED CECIL

was soprano soloist with the Phil-Sym String Quartet in New York on March 31. She was heard at the Church of the Ascension in Rossini's Stabat Mater on April 5 and in The Messiah on April 12. April 10 found her in Glens Falls, N. Y., as soprano soloist in Dvorak's Stabat Mater, and April 13 singing for the Rubinstein Club at the Waldorf-Astoria, New York. On April 18 she gave a Hugo Wolf program at the Hotel Pierre, also New York. Miss Cecil will be soloist with the National Orchestral Society at Carnegie Hall on April 27 and on the 28th she sings with the Dessoff Choirs at Town Hall.
(Photo by Herbert Mitchell.)

FELIX FOX
Pianoforte Instruction
By Appointment
TEACHING THROUGH JUNE AND JULY
AEOLIAN HALL, 54th St. at 5th Ave., New York
Tel.: Plaza 3-5400
Concert Direction: AARON RICHMOND, Copley Square, Boston

ADOLPH ECKSTROM
VOICE
Tel.: SUsquehanna 7-4950
50 West 67th Street, New York City
By Appointment

Said of EUNICE NORTON:

"A PIANIST OF EXHILARATING ENTHUSIASM AND INDIVIDUAL IDEAS."

William Treat Upton,
Oberlin Review

elucidation for Musical Courier readers. The eminent conductor repeated his display of interpretative insight and baton art, even though he surprised some of his admirers by departures from tempos which he had taken in his previous readings of the same compositions. However, the Toscanini magic and musical sincerity prevailed as usual and put the auditors under the customary spell. They applauded him to the echo and he accepted the ovations with his wonted modesty.

The orchestra rendered its elevated best unto Debussy and Toscanini.

The Saint Sebastian excerpt—Debussy's Parsifal—is interesting even if not inspired material. The Blessed Damozel cantata (an early essay of the composer while he was a Prix de Rome beneficiary in the Italian capital) has faded somewhat but still registers through poetically fanciful measures and deftly colorful orchestration.

The women's chorus of the Schola Cantorum furnished admirable aid in the foregoing two numbers, singing with tonal smoothness and sure intonation.

Bidu Sayao, Brazilian soprano, sang her Damozel music with fluent delivery and silvery quality of tone. Rose Bampton contributed especially happy vocal moments, her phrasing and style being as admirable as the warm timbre of her tones.

University Glee Club Concert The Grand Ball Room of the Waldorf-Astoria Hotel was filled beyond capacity on Thursday evening for the spring concert of the University Glee Club. Channing Lefebvre was conductor of the event and Frederick F. Quinlan was piano accompanist. The program held two lists of songs, those presented by the club being works of Henschel, Brahms, Haydn, Schubert and Mark Andrews, plus a generously proportioned group of college songs and folk tunes of English, German, Scotch and Italian origin. The remaining items were sung by a club quartet called The Commuters, their selections being choral compositions of Vittoria, Morley, Sanderson and Nevin, a traditional spiritual and an arrangement by Bartholomew of Hoodah-day.

Mr. Lefebvre assumed his leadership with his customary skill, drawing forth from his choir effects ranging from delicate *pianissimo* to *forte* singing of grandeur. One of the most pleasurable intervals of the evening came with Mark Andrews' The Highwayman in which the club was joined by Nora Fauchald, soprano, who sang with purity of tone and keen expression. The Commuters quartet encompassed their portion of the entertainment in polished style, their ranks being made up of Percy P. Morningstar, Roger P. Bird, Clarence E. Davies and Howard C. Barber. The college songs were interesting not only for the spirited execution which they received but because these numbers were directed by active members from the various colleges represented. These men were: William S. Haskell, Otto A. Hack, Arthur O'Neill, C. Everett Bacon and Robert V. Arnold.

The huge audience was lavish with applause and their attention during the performance spoke well for their appreciation of the splendid achievement.

APRIL 17

Dorothy Gordon and Guy Maier A conjunction of two distinguished talents was the joint recital of Dorothy Gordon, diseuse, and Guy Maier, pianist, in Town Hall on Friday afternoon. The program was entitled "A Musical Journay in Song and Piano for Young People of All Ages," and the large number of individuals (ranging from children to those of riper years) gathered in the auditorium for the occasion thoroughly enjoyed this vivacious and informing type of entertainment.

Miss Gordon presented folk songs of divers nationalities, delivering all her numbers in their original tongues. Among these were nursery rhymes in Russian and an assortment of Spanish-Californian items. A charming and unaffected stage personality, vivid dramatic sense, humor and a pleasing voice are some of the qualities which contribute most tellingly to Miss Gordon's success. She wears costumes appropriate to the various climes from which her songs are taken, but even if she wore the same dress throughout, her audience would sense the shift of temperament and mood in her interpretations, so complete an illusion does she create. The children among her hearers joined her in some of her selections at her urging, and liked the experience very much.

Mr. Mair's fine piano gifts were displayed in a group of Schubert (one of the most effective was the Schubert-Liszt Erlkönig) and Dubussy's delightful La Boite a Joujoux. His comments on the music, with which he interspersed his performances, were eloquent of Mr. Maier's characteristic magnetism and power of dealing out information in so disarming and amusing a fashion that his audience willingly surrendered to his benevolent spell. His offerings had the accompaniment of colored slides. The lantern was not in good working order, but Mr. Maier's humor and unruffled presence of mind kept this from taking in any way from the effectiveness of his readings.

Robert O'Connor A piano recital fine enough to restore the keenness of jaded late-seasonal musical discernment was given by Robert O'Connor in Town Hall on Friday night. Each year this young pianist shows continuation of the development of his rich gifts of technical prowess and intellectual and emotional insight. A considerable part of the program was devoted to Bach—the chorale Es ist vollbracht, in the free transcription of Isidor Philipp (with whom Mr. O'Connor has studied), the Chaconne in the Busoni arrangement, another chorale and the Italian Concerto. This impressive assortment received treatment of discriminating artistry and was set forth with a mechanical skill essential to proper articulation of the shifting counterpoint and its varied colors. The César Franck prelude, choral and fugue were played in masterly style, rhythmically flowing and with meticulous attention to the complex structure and interlacing of the themes.

In a turn of tonal mood, Mr. O'Connor concluded his evening with three dances by Medtner and Debussy's Ondine and Terrace des Audiences. The Medtner scores are exciting in tempo and content, charming music which Mr. O'Connor gave its full due in his exposition. With like adaptability he performed the Debussy pieces, releasing the strangely tinted beauties and shimmering harmonics with plentiful imagination and poetry. A large audience attended, and applause was cordial and sustained.

APRIL 18

Nathan Milstein One of the best recitals of the season was that given by Nathan Milstein in Carnegie Hall last Saturday afternoon. The Russian violinist was in excellent form and gave brilliantly of his marked technical skill and interpretative flair. The program, as usual, was a generous one, including both classic works and modern selections. It began with Vivaldi's sonata in A major, followed by the Bach unaccompanied partita in D minor, and the Beethoven sonata in A major (op. 12, No. 2). Three of Milstein's transcriptions, Liszt's Consolation, Kodaly's It Rains in the Village, and Paganini's La Campanella, and three sections from Lalo's Symphonie Espagnole, were the printed offer-

(*Continued on page* 21)

Cincinnati Orchestra Concerts Will Return to Music Hall Next Season

Goossens Leads Premiere of William Grant Still's Kaintuck — Carl Friedberg Impresses as Soloist in All-Brahms Program— Schnabel, Huberman and Falkner Among Recent Recitalists

CINCINNATI, O.—The pastoral symphony of Beethoven was distinctly the high spot of the recent all-orchestral program by the Cincinnati Symphony Orchestra conducted by Eugene Goossens. The orchestra is playing superbly this season and it seems as if the great response by the audiences has infused a new spirit into the organization. The announcement that next season's concerts will be played in historic Music Hall, after an absence of twenty-five years from this hall built for Theodore Thomas, also helps create a festive spirit and much pleasant anticipation of even a greater season under the excellent guidance of Eugene Goossens.

Mr. Goossens gave a most artistic interpretation to this reading in which the orchestra joyously followed. Equally satisfying was his reading of Mozart, and the overture to the Magic Flute received much acclaim.

STILL'S KAINTUCK PREMIERED

A new symphonic tone poem, Kaintuck, by William Grant Still, was selected by the League of Composers to be given its premiere by the Cincinnati Orchestra. It is an interesting composition, utilizing much of the modern idiom to good advantage. The fascinating Enigma variations of Elgar intrigued the audience greatly with their rich coloring. They were beautifully played by the orchestra under the baton of Goossens. The program concluded with the finale from Glazounoff's symphony (No. 8) in tribute to the memory of this brilliant Russian composer who had died six days previously.

FRIEDBERG SOLOIST IN BRAHMS PROGRAM

It was an especial pleasure to hear a program entirely devoted to Brahms and featuring the distinguished pianist, Carl Friedberg. The joyous Academic Festival Overture created the right atmosphere for the concert and the orchestra was in fine form.

Mr. Friedberg played the concerto (No. 2) in B flat major, bringing to his performance profound musicianship, crystal clear phrasing and a beautiful interpretation. Mr. Goossens and the orchestra made up the other two parts of this trilogy of artists presenting an exquisite program. Mr. Friedberg was recalled many times by the enthusiastic audience.

The magnificent symphony No. 4, so rich in coloring and glorious in its spiritual uplift, brought the audience to a moment of hushed silence at its close, suddenly rent by an enormous ovation for their beloved conductor. Mr. Goossens is carrying the orchestra to greater heights of perfection this year than ever before and there is that close harmony of spirit and understanding between conductor and musicians which always make for fine performances.

KEITH FALKNER HEARD

The Matinée Musicale Club, of which Mrs. Adolf Hahn is president, added two concerts of unalloyed pleasure to the season. Keith Falkner presented a well chosen program replete with numbers especially adapted to his rich vibrant voice and dramatic interpretation. However, as a group, the Dichterliebe of Schumann was unquestionably the best he offered, although individually Deutsches Kriegslied (Mozart), little known here, Young Dietrich (Henschel), and Mohac's Field (Hungarian folk song arr. by Korbay), were the highlights. The Falkner voice is perfect, his technic flawless. At the piano was Conraad V. Bos, whose artistry was also acclaimed by the audience.

SCHNABEL AND HUBERMAN

About the only way to review the recital of piano and violin sonatas by Artur Schnabel and Bronislaw Huberman is to state the truth. It was perfect artistry displayed in a perfect program.

CINCINNATI CHAMBER STRING ENSEMBLE

Under leadership of Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra, the Cincinnati Chamber String Ensemble brought to a close a notable series of chamber music concerts sponsored by the University of Cincinnati for its faculty and students. The illuminating program notes were compiled by Dr. Thomas James Kelley and added much to the appreciation of this music much of which had not been heard here before.

CONTEMPORARY COMPOSERS' WORKS GIVEN

Through the concerts presenting living composers John W. Haussermann, Jr., director of the series, not only gives us something of interest to listen to, but he adds immeasurably to our information. The recent concert presented Eugene Goossens' quartet for two violins, viola and cello, dedicated to the Philharmonic Quartet. This is a finely conceived composition in charming style. By request it will be repeated for the eighteenth convention of the Ohio Federation of Music Clubs.

The interesting duo for violin and cello (Kodály) was given a finished reading by Leo Brand and Arthur Bowen. The last number of the program, quintet for piano and string quartet, introduced the director of this series to the audience as a composer of breadth and power. Karin Dayas ably assisted the Quartet in this number.

M. D.

CARMEN

REUBEN

SOPRANO

Lauded for her beautiful voice—ability and experience as an interpreter — program builder of unusual imagination.
Town Hall Recital, N. Y., Feb. 24, 1936.

✦

"A program chosen with exceptional taste . . .

"An authentic sense of style and conscientious musicianship.

"Conception characterized by sincerity and understanding."
—*Herald Tribune*

"A soprano of serious artistic standards. . . .

"Knowledge of style and tradition manifest. . . .

"Her program assembled unhackneyed and substantial music."
—*Times*

"Shone as an interpreter. . . . Singing always commanded respect characterized by intelligence, feeling and style."
Pitts Sanborn, World-Telegram

"Since program making has come to be reckoned an artistic merit like good diction, I hasten to write Miss Reuben possesses this gift."
—*Samuel Chotzinoff, Post*

"Voice of unusual power and quality. . . .

"Command and assurance of an experienced singer."—*American*

"Exhibited a voice of great freshness, power and flexibility."
—*Brooklyn Eagle*

"Her delivery gave proof of serious and successful endeavors in the realm of vocal technique and musical creativeness."
—*Staats Zeitung*

✦

Folder with further American and European press comments sent on request.

MANAGEMENT
George Leyden Colledge
30 Rockefeller Plaza New York, N. Y.

National Symphony Orchestra Again to Tour Next Season

The National Symphony Orchestra, of Washington, D. C., has already made tentative plans for its next concert season in several cities not yet visited by this organization, as well as in those where it was heard this year. A return engagement is scheduled at Bushnell Memorial Auditorium, Hartford, Conn., where Hans Kindler, and the orchestra gave a performance last December, and another trip to Canada is planned. In New England next fall Dr. Kindler and the orchestra make a first appearance on the Chromatic Club Course, Troy, N. Y.; at one of the concert series held in the Westchester County Center, White Plains, N. Y.; and at Smith College, Northampton, Mass.

The National Symphony Orchestra has added new southern cities to the itinerary recently. These are Jacksonville, Fla., and Winston-Salem, N. C. Next year the concert series in Baltimore is extended from six performances to seven. Before concluding its 1935-36 season in Washington, April 5, the orchestra played a concert on April 2 at Duke University, Durham, N. C., and on April 3 and 4 at the musical festival in Columbia, S. C.

MARION TALLEY
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

FORMERLY CONDUCTOR CHICAGO CIVIC OP. CO. SACERDOTE
13 YEARS DIRECTOR VOCAL AND OPERA DEPTS. CHICAGO MUSICAL COLLEGE
TEACHER OF MANY OUTSTANDING SINGERS IN MOVIES—RADIO—OPERA—CONCERT
Now located at 6054 Yucca Street, Hollywood, Calif.

JAN VIOLINIST RAFAEL CONDUCTOR KUBELIK
SEASON 1936 - 1937
Exclusive Direction Robert Hollinshead Roosevelt Hotel, Hollywood, Cal.

RALPH THOMAS
TENOR
VOICE SPECIALIST
672 S. Lafayette Park Pl., Los Angeles, Cal. Phone Fi. 1661

WINIFRED BYRD
PIANIST
Personal Representative RUTH CREED YOUNG 2062 N. Argyle Street, Hollywood, Calif.

MARGUERITE LAMAR
(MRS. THEODORE STEARNS)
CHANTEUSE DRAMATIQUE
TEACHING — OPERA
CONCERT REPERTOIRE
2003 Pelham Av., Los Angeles, Calif. Phone WLA 31830

ARCH BAILEY
BARITONE
RECITAL — RADIO
ORATORIO—TEACHING
Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 31548

LEIF ERIKSON
BASS-BARITONE
with
PARAMOUNT STUDIOS
Hollywood, Calif.

MARGARET ELLEN MacCONACHIE
STUDIOS
TEACHER OF VOICE
Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN
TEACHER OF VOICE
Coaching in Oratorio and Lieder Singing
Mus-Art Center
Phone Prospect 8474
Los Angeles, Calif.

JOY McARDEN
SOPRANO
de l'Opera, Paris
Opera, Oratorio, Concert
TEACHING
117 Fremont Place, Los Angeles, Calif. WY 7163

LAURA SAUNDERS
SOPRANO
CONCERTS—OPERA
FOLKSONG RECITALS IN COSTUME
5617 Hollywood Blvd. Hollywood, Calif.

HAROLD HURLBUT
Internationally Known Voice Teacher
PARIS — ROME — NICE — NEW YORK
DE RESZKE EXPONENT
Has trained many artists of Opera, Radio, Stage and Screen
2150 Beachwood Drive Hollywood, Calif. GL. 1066

ARTHUR ROSENSTEIN
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios Culver City, Calif. Phone: Hillside 3788

CHARLES WAKEFIELD CADMAN
COMPOSER — PIANIST
Mgt.: Harry Culbertson, 5525 Blackstone Ave., Chicago
Personal Address: 3578 4th Avenue, San Diego, Calif.

FRANK FOREST TENOR
PARAMOUNT STUDIOS
CHICAGO CIVIC OPERA
Management: (Concerts—Opera) N.B.C. (Pictures) Myron Selznick & Co., Inc., Hollywood, Calif.

OLGA STEEB
PIANO SCHOOL
SUMMER MASTER SCHOOL
June, July, August, 1936
Courses in Piano Playing, Normal and Theory Subjects.
3339 Wilshire Boulevard Los Angeles, Calif.

MILLS COLLEGE
SUMMER SESSION of MUSIC
JUNE 22 to AUG. 1, 1936
Accredited — Degrees Awarded
LUTHER BRUSIE MARCHANT, Dean
Mills College P.O., California
85th Year (Near San Francisco)

ANDRES DE SEGUROLA
TEACHER OF SINGING
Beginners or Professionals
* * *
Coaching, Bel Canto, Interpretation
* * *
Chairman Opera Committee, Hollywood Bowl; Chairman Opera Committee, Festival Allied Arts.
1962 N. Highland Ave. Hollywood, Calif.
Tel. GLadstone 9988
12 YEARS WITH METROPOLITAN OPERA, NEW YORK, IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.

Los Angeles Philharmonic Orchestra In Program of Contrasted Symphonies

Klemperer Heard in César Franck and Tschaikowsky Fifth — Dr. George Liebling Concludes Beethoven Series—Compinsky Trio Appears—Altschuler Leads WPA Orchestra

LOS ANGELES.—Two symphonies, that of César Franck and the fifth of Tschaikowsky, made up the program given on April 11 by the Philharmonic Orchestra under the direction of Otto Klemperer. Though decidedly contrasting as to moods, both works offered the romantic appeal and dramatic climaxes certain of popular acclaim, so that conductor and orchestra were accorded ovations following each work.

The Franck symphony came first, and was accorded the better reading. It has that quality of impressive nobility and sonority that Klemperer knows so well how to extract from his orchestra. The contrapuntal niceties were presented with sure touch and perfect balance. And on this occasion, as with all of his former readings of it, its beauties were admirably and conscientiously shown.

The first two movements of the Tschaikowsky fifth symphony were admirably performed. The first was Slavic in its *rubato*, and the morbid majesty of the second rose to impassioned heights which shattered the traditional quiet at the conclusion of a movement, and brought forth spontaneous applause..

After the splendid work in the *andante*, a somewhat poor interpretation of the *valse* came as a decided shock. It was as stodgily dull as a German street band playing to a village dance, and irretrievably shattered the psychological effect that had been admirably built up to that point. It took most of the *finale* to recapture the mood, which was again disturbed by an ineffective modulation to the *coda*. The latter, however, rose to a grandiose conclusion that satisfied the less discriminating auditors, at least.

The unacknowledged hero of the evening was the first horn, George Hofmann, whose solo passages held lovely tone and vibrant emotion. Vincent Schipilitti's English horn solo also deserves creditable mention.

The Tschaikowsky fifth symphony was repeated April 14, in a concert given in the Hollywood High School Memorial Auditorium, under A.T.O.L.A. auspices. As a whole it was a better reading. The Brahms first symphony occupied the first half of this program. Klemperer chose to give it an academic reading, perhaps considering that as most appropriate before a gathering of school teachers.

DR. GEORGE LIEBLING ENDS BEETHOVEN SERIES

The third and last recital of the Beethoven series given by Dr. George Liebling attracted the largest crowd of the series to Royce Hall at the University of California at Los Angeles on April 8. The program was devoted to three of the most popular sonatas, familiarly known as the Pathetique, Moonlight and Appassionata. Dr. Liebling plays Beethoven with innate regard for the psychological message of the composer. He made no attempt at virtuosity, although the brilliance of the long experienced concert pianist was invariably apparent. But the composer's intentions were the primary consideration, and Dr. Liebling succeeded in conveying an impression of intense musical outpouring, held within formal limitations, but never bound by them.

In response to prolonged applause at the conclusion of the concert, Dr. Liebling gave as encore a brilliant Octave Study of his own composition.

COMPINSKY TRIO

The Compinsky Trio gave the first of a series of four recitals on April 13 at the Pacific Institute of Music and Fine Arts. It was an all French program, done with the utmost finesse, and played from memory, as are all the programs of these splendid artists.

A Rameau trio (No. 3) in A major, was charming, as was a trio of Loeillet in B minor. The Ravel trio in A minor was the *piece de resistance*, and the Saint-Saëns trio (op. 18) in F major made a brilliant ending.

ALTSCHULER LEADS ORCHESTRA

The Los Angeles Federal Music Project Orchestra, under the direction of Modest Altschuler, gave a concert on April 9 at the Wilshire Boulevard Temple for the benefit of the Red Cross relief fund. Edouard Nies-Berger was organ soloist in a concerto of Enrico Bossi. His playing was superb, although he was handicapped by the placing of the console, which prevented him from seeing the conductor. The concerto proved an interesting work which deserves another hearing under more auspicious circumstances.

The orchestra of sixty men performed creditably under Altschuler's careful direction, though there was a preponderance of brass, especially in view of the weakness of the string section. A Mendelssohn overture and the Tschaikowsky fifth symphony were the orchestral selections, augmented by an arrangement by Altschuler of the MacDowell Polonaise.

DANCE RECITAL

Martha Graham, American dancer, made the second of her two appearances at the Philharmonic Auditorium on April 10, largely repetitious of her first program. Only two numbers were different, the first being a Dance of Sanctified Power by Louis Horst, who acts as a pianist-accompanist. It was both choreographically and musically ingenious. A Dance in Four Parts to music by George Antheil was modernistically patterned.

R.D.S.

Rambling Around

Jan Kubelik, violinist, is now permanently located in Hollywood. With his son, Rafael, who is a conductor, composer, violinist and accompanist, a recital and concert tour are now being booked for this summer and next season by his new manager, Robert L. Hollingshead, also a resident of Hollywood.

* * *

Charles Wakefield Cadman has been engaged to appear as piano soloist in his orchestral composition, Dark Dancers of the Mardi Gras, at the Hollywood Bowl concerts this summer. It will be Cadman Night, with the entire Los Angeles Philharmonic Orchestra playing. This is one of the many special features that are being arranged by Otto Klemperer, conductor, and Mrs. Leiland Atherton Irish, executive vice-president and manager of the Southern California Symphony Association, sponsoring the Bowl concerts which begin in July.

* * *

Margaretha Lohmann, pianist and head of the piano department of Whittier College, Whittier, Cal., presented Maryo VanDeman in a piano recital on April 13 at her home in Whittier. The program included works of Bach, Busoni, Chopin, Debussy, Palmgren and Ravel.

* * *

National Schools of Los Angeles has been in existence for thirty-one years, and in addition to music and dramatic art being taught privately and in classes, the National School of Broadcasting is maintained with Edward Lynn, managing director. As a part of the broadcasting end of the school, classes in continuity, announcing and a permanent radio stock company are special features, with day and night classes available to students. J. A. Rosenkranz is president of National Schools, with L. J. Rosenkranz, secretary, and Sam Rosenkranz, treasurer.

* * *

Joy McArden, operatic soprano and teacher of Hollywood, has been engaged to sing the title role in Monna Vanna when this opera is given in concert from on April 28 at the Euterpe Opera Reading Club at the Biltmore Theatre, Los Angeles. Roland Paul will be the narrator. Mme. McArden is also to appear in operatic arias and Lieder at a private recital on May 3 at the home of Mrs. Stanley McCormick, Santa Barbara, Cal.

* * *

Evelyn Hagara, teacher, singer and character actress, has been in Los Angeles for four years at her studio-home. Before locating here she appeared in opera in Italy, France and Belgium. Her teachers included Maestro Roche of the Conservatoire of San Pietro of Miele, Naples, Italy, and Maetra Valda of Paris. Miss Hagara has developed her own method of vocal instruction in recent years. She recently appeared in a moving picture production at an independent studio in Hollywood.

MARGUERITE LAMAR,
soprano, teacher and lecturer of Los Angeles, appears in a lecture-recital at the last annual meeting of the poetry section of the Ebell Club, which takes place May 26 at the Ebell Clubhouse. The subject will be Paul Verlaine, the symbolist poet, and songs to be sung are set to his poems. Paul Sauer is the accompanist. (Original sketch by Leo Mielziner.)

Audria Ramsey Frazee, dramatic soprano and teacher of singing, has been living in Portland, Oregon, for the past fifteen years. Her present plans are to locate in Los Angeles on September 1 and become assistant to Miss Hagara and teach her vocal methods, with whom she has studied in recent months. Her pupils include contest and prize winners of Portland and vicinity numbering Olga Stolee, mezzo-contralto; Jane Andrews Mason, lyric soprano; Charles Sherman Davis, bass; Lydia Marks Arnston, contralto; Merwin Dant, bass-baritone; Marvin Johnson, tenor; Minnie Berg; Clarence Moore, dramatic tenor; Roy Englund, baritine. Mme. Frazee studied piano for three years with Simon Bucharoff in Chicago.

* * *

Niel McKie, teacher of piano, has been located in Los Angeles for eight years. He came from Philadelphia where he studied at the Philadelphia Conservatory of Music under D. Hendrik Ezerman and Olga Samaroff in piano. Mr. McKie heads the piano department of the Neighborhood Music School and teaches privately. For the past four years he has been an artist student of Thilo Becker, piano pedagogue of Los Angeles.

* * *

The title of Marion Talley's musical picture now in the making at the Republic studios has been changed to Follow Your Heart. Lester Cole and Nathaniel West are writing the screen play and Aubrey Scotto will direct.

* * *

Bertha Vaughn announces many activities of the artist students of her vocal studio. Mable Schiewe, soprano, has returned from a tour of eleven concerts between Los Angeles and Chicago. Florence Rubens, soprano, has been singing for the past three months on the Lucca opera programs over station KHJ. She recently sang two performances of Gounod's Redemption at the First Baptist Church under Alexander Stewart. Terry Koechig and Pauline Guthrie appear in songs in Katherine Hepburn's new picture, Mary Queen of Scots. Mary Teitsworth Fiel filled concert engagements in Ventura and San Pedro recently.

* * *

Minnaletha White, soprano and voice teacher of Los Angeles, is the teacher of Larry Cotton, tenor, now singing many programs over NBC, to whom he is under contract for a period of years. Mr. Cotton was until recently soloist with Jimmy Grier and his orchestra at the Biltmore Hotel, Los Angeles, where he sang for thirteen consecutive months.

* * *

Hêlen Bates Omeron announces that Marion King, soprano of her studio, gave a costume recital on April 9 at the Woman's Club, Bakersfield, Cal. Marion McCutcheon, soprano, is to be featured April 28 over a coast to coast broadcast from Denver. Gueneth Omeron, coloratura, will sing operatic numbers on May 1 at the Fairfax Senior High School and at the same time is to have a leading role in the presentation of a play.

* * *

Coe Glade, mezzo-soprano of the Chicago Opera, has been contracted for the role of Adah in Naughty Marietta to be given starting May 11, in the season of the Los Angeles Civic Light Opera under the direction of Edwin Lester at the Philharmonic Auditorium. Miss Glade sung this same role at Cincinnati a few years ago. Tudor Williams, baritone of Los Angeles, is to take the part of Ali Benali in the Desert Song the week of May 25. Five supporting singing character actors have been engaged in the persons of Emmett Casey filling the role of Sid el Kar in the Desert Song; Sidney Jarvis, Milton Tully, Otto Fries and Robert Long in The Merry Widow and Naughty Marietta.

* * *

Margaret Ellen MacConachie, vocal teacher of Hollywood and Brownsville, Tex., gave a pupils' recital at her Brownsville studio. Pupils singing were Margaret Weinert, Gladys Woodrame, Mary Moses, Rose Alice Bishop, Amy Bauer, James E. Towle, Mrs. A. B. Niven. Mrs. Richie and Mrs. Niven were the accompanists for the program.

* * *

Solon Alberti, vocal coach and teacher of New York, will teach in Los Angeles from July 6 to August 1.

* * *

Jean Dickenson, coloratura soprano and a protégée of Lily Pons, is now in Hollywood appearing each Friday night on the Hollywood Hotel program under the direction of Louella Parsons. Igor Gorin, baritone, also appears on the program with many important moving picture stars weekly.

* * *

Nino Martini's next picture under the direction of Jesse Lasky on the United Artists lot is called The Gay Desperado. Production starts in May. His Pacific Coast recital tour ends at Seattle this month. Leo Carrillo will also appear in the second lead.

* * *

Dr. George Liebling has written and dedicated a new song to Nelson Eddy, based on Annabel Lee by Edgar Allan Poe. Dr. Liebling has also written a Waltz on Black Keys. He has been playing this waltz at concerts and over the radio. C. D. K.

Tokyo Enjoys Expert Playing of Mahler's Fourth Symphony

Pringsheim Conducts—Japanese Pianist Is Bach-Beethoven Specialist —Krauss and Goldberg Shine As Piano-Violin Duo

TOKYO.—The New Symphony Orchestra had a warm reception from a full house with Klaus Pringsheim conducting and Leo Tishikoff as the violin soloist.

Mahler's symphony No. 4 started the program. The work had been expertly rehearsed. Pringsheim is a devoted Mahler enthusiast, and he and the orchestra acquitted themselves splendidly. The fourth movement in soprano solo was ably done by Hiroko Iwaya, with a good voice of clear and agreeable quality.

Leo Tishikoff scored with his playing of the Mendelssohn violin concerto. A pupil of Pollak (our local pedagogue), Tishikoff, still in his 'teens, showed unusual talent and won striking success. The concert ended most enjoyably with the Flying Dutchman overture, excellently performed.

JAPANESE PIANIST DOES BEETHOVEN

Norboru Toyomasu, a young and gifted pianist, has deservedly earned a reputation as one of our outstanding native interpreters of Bach. However, he excels also in other composers. An overflowing audience packed every available foot of space in the Sanshi auditorium to hear Toyomasu in music by Beethoven—the sontatas A flat (op. 110), E flat (op. 81a), D minor (op. 31, No. 2), and C minor (op. 111). The recitalist made a highly creditable showing and was enthusiastically received. Toyomasu is a pupil of Leo Sirota.

AN ACCLAIMED DUO PAIR

Lili Krauss, Hungarian pianist, and Simon Goldberg, Polish violinist ("Duo Krauss-Goldberg" as they style themselves) were heard in five concerts, given before audiences made up of genuine music-lovers. These two artists refuse to pander to popular taste, and through intensive and elevated interpretations, kindle a desire and love for the best in music. They specialize in the three B's, together with Mozart, Schubert, Handel and Chopin. During their five evenings only once did a "stranger" appear in the form of the sonata for violin and piano by Debussy.

The Duo players reveal instinctive grasp of the mood and the meaning of the works they offer. Our city looks upon Lili Krauss and Simon Goldberg as ranking in the top flight, musically and technically. America has a treat in store next year when the Duo is to appear there.

ORCHESTRAL ACTIVITIES

The Matsuzakaya Department Store Orchestra has been reorganized and given artistic impetus by the engagement of Viscount Konoye as permanent conductor. Marquis Yorisada Tokogawa, for long years an ardent music patron, has assumed the sponsorship of the new orchestra which takes the name of the Chuo (Central) Symphony Orchestra. This brings into existence in Japan two native symphony orchestras. Konrad Liebrecht, former concertmaster with the New Symphony Orchestra, holds the same position in the Chuo group. He is the only foreigner playing in either orchestra.

The New Symphony Orchestra (abandoned last summer by Conductor Viscount Konoye, but which kept intact and continued all season under various guest conductors) is now once more permanently settled. It is gratifying to the public to learn that the orchestra has been made a part of the JOAK (National Broadcasting Company), to be heard regularly on the air; and that Professor Leonid Kreutzer, eminent German pianist and pedagogue, has been retained by JOAK to become the regular conductor of the orchestra.

There is room for two orchestras here, and with all difficulties settled and both orchestras established with interested and adequate sponsors, one may look forward to and expect a marked improvement in their concerts next season. I. J. FISHER.

Philadelphia to Hear Eugen Onegin in English

Tschaikowsky's opera Eugen Onegin, with an English text, will be produced in Philadelphia on April 28 by the Allied Artists Opera Company, directed by Dimitri Chutro. Particular consideration is being given to a faithful, effective and singable English version of the Russian libretto. Prince Alexis Obolensky, Russian basso, is now engaged in revisions to eliminate some of the stilted English in the standard librettos. This is believed to be the first production of the opera in English in America. The cast includes Olga Pincula as Larina; Rose Kunst (Tatiana); Elena Bussinger (Olga); Adel Scadron (Filipievna); Alexis Tcherkassky (Eugen); Ivan Ivantzoff (Lenski); Prince Obolensky (Prince Gremin); S. Burson (the Captain); P. Lysko (Saretzki); and W. Krider (Triquet). Michael Fiviesky will conduct an orchestra composed chiefly of members of the Philadelphia Orchestra. The production is in connection with the celebration of the centenary of the Russian poet, Alexander Pushkin. When this version of Eugen Onegin is taken to New York following the Philadelphia performance, it will be sponsored by the New York Committee for the Pushkin anniversary.

Richard McClanahan's Activities

Richard McClanahan has returned to New York from a trip to Oklahoma, where he had a three-day session for the Pianists Club of Oklahoma City, spent a day holding "critic-classes" for Leta Mae Smith in Mangum, and five days at the Oklahoma College for Women at Chickasha. Plans already are under way for Mr. McClanahan's return to Oklahoma next year.

The Riverdale School of Music, of which Mr. McClanahan is director, gave its annual recital at Steinway Hall, New York, on April 24. Thirty-five pupils will appear in solo and ensemble numbers, including piano, violin, clarinet, harp, and their combinations into small groups. Mr. McClanahan will hold a summer class from July 6 to August 15, possibly in Riverdale, a suburban community within the city limits of New York and still convenient to downtown attractions.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, Director
Raymond Wilson, Assistant Director

This is an endowed institution of national scope offering courses in all branches of music. The recognized University degrees, B.M., M.A. in Music, M.M. and Ph.D. in Music are granted.

Library facilities, physical equipment and University affiliation afford unusual opportunities for graduate study.

Several yearly concerts enable composers to hear own works performed.

The orchestra of 110 students, band, ensembles and chorus broadcast over NBC system, Thursdays, 3:15 P.M., E.S.T.

Due to limited enrollment early registration is advisable both for summer and winter sessions.

The Placement Bureau has available candidates for professional positions and for teaching in colleges, public and private schools.

Summer Session June 22—July 25 **Fall Session Opens September 22**

For Information and Catalogs, address

Arthur H. Larson, Secretary-Registrar, Eastman School *of* Music, Rochester, N.Y.

MUSICAL COURIER
Weekly Review — World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) ...Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 830 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2390.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK APRIL 25, 1936 No. 2896

An all-Debussy program is like serving only caviar courses at a dinner.

—o—

Russia is getting on its feet. Moscow and Leningrad are to hold dance festivals from June 10 to 20.

—o—

The radical Catalonian Leftists are consistent. There was a modern music festival at Barcelona this week.

—o—

The flowers that bloom in the spring and the supplementary season of opera at the Metropolitan, will arrive together, tra-la.

—o—

If it takes seven tailors to make a man, it seems to take five (1936-37) Philharmonic Orchestra conductors to make a Toscanini.

—o—

If it were not for some of the childish programs it still broadcasts, radio might be said to have outgrown its infancy.

—o—

The feats of Hercules seem as child's play to those tardy persons who are trying to buy seats for the farewell Toscanini concerts in New York on April 26 and 29.

—o—

Dance performances have enjoyed wide vogue and earned handsome profits in America this season. La Argentina, Diaghileff, and the Ballet Russe deserve chief credit for the development of American interest in modern terpsichorean art.

—o—

Respighi's Passing

Respighi's death last week was a shock to the musical world. He is mourned as one of the tragically few modern symphonic composers of outstanding rank. His loss affects Italy especially, whose lean fame in the creation of twentieth century absolute music, Respighi had materially helped to raise. He was adept in the tonal medium of today, but also featured melodic appeal—a combination all too rare with his contemporaries. Respighi had shown no recent decline of fancy or skill, and his early demise is all the less bearable on that account.

Nevertheless, it is not true, as daily newspaper cables stated, that Respighi was "the last of the great Italian composers." Some competent critics rank Pizzetti equally high, with Alfano, De Sabata, Casella, Giordano, Malipiero, Tommasini, Rieti, Castelnuovo-Tedesco also holding outstanding rank.

—o—

In Reminiscent Vein

Some of the rich memories of the musical life in the closing years of the nineteenth century seem to us today considerably distant. We are sometimes moved to think of them as of another period altogether. Yet the minds of many of the elder artists still hold choice reminiscences of that Golden Age. Among these is Moriz Rosenthal, the eminent pianist, who is to return to America in the coming season, and who recently toured England again at the age of seventy-three. Among the interviews which he gave to the press were the following bits of mellowed reflection, as reported by the London Daily Telegraph:

Chopin is Mr. Rosenthal's delight at this as at every other stage of his life. "Poland," he said—and he himself was born in Poland—"has produced only one great musician, but this one is equal to many.

"Chopin expresses such a range of emotions that not one of his interpreters can have known them all from experience. One must divine them by imagination.

"There have been two supremely great harmonists, Chopin and Wagner. I would compare their harmony in this way—Wagner occasionally wins the big prize in the lottery, while Chopin has a regular substantial income. Still, Beethoven remains the greatest of composers.

"Only Debussy is to be named of the latter-day composers for the piano. He had an original harmonic gift. It is a pity his melodic invention was so insignificant."

The conversaton turned to Busoni. "He was a great man and a great artist and my dear friend from boyhood's days, but we did not always see eye to eye.

"He once challenged me with a question: 'Who writes best for the piano, apart, of course, from Liszt?' I replied that I could name some who had written even better than Liszt, but he answered his own question with the name 'Alkan.'

"Busoni, who ran down Chopin and still more Schumann, was crazy about Alkan. Now who was Alkan? He wrote excellent piano studies, which I play. But to compare Alkan's studies with Chopin's is to compare the pebbles on the seashore with pearls."

Mr. Rosenthal disapproves of one modern custom of the concert room. It is the suppression of applause between the movements of a sonata or concerto. The classical composers, he says, conceived each movement as an organic whole. The break made by a round of applause allows the artist to relax for a moment and also puts him "en rapport" with the audience.

Especially in the performance of a concerto Mr. Rosenthal considers a deathly silence after the first movement to be nothing less than cruel.

Evidently Mr. Rosenthal does not see eye to eye in this matter of applause with such personalities as Toscanini and Stokowski. The former made almost no pause between the first and second numbers of his recent Debussy program with the New York Philharmonic Orchestra, so that the poetic mood should not be disturbed. Mr. Stokowski has also been known to lecture his audiences quite severely upon the subject. Perhaps the difference between these conductors and the Polish pianist is one of varying media and also one of temperament. It is possible that after seventy-three years of rich artistic successes in many countries, one becomes extremely mellowed about these matters. One can imagine Mr. Rosenthal saying benignly to himself, "If it pleases them, why not humor the dears?"

—o—

More Music for Public Schools

Among the many subjects that engaged the New York Federation of Music Clubs (Etta Hamilton Morris, retiring president) in its tenth convention, held in New York City last week, was the question of music in the public schools. Proposals were made for the extension of music study in the schools of the state on April 16. The Associated Music Teachers League has appointed a committee to discuss with state educational authorities plans for enlarging the courses in music study and also for a voluntary system of licensing private teachers, according to a report made by Harold Friedmann, representing the league.

Present lack of cooperation between the public school system and the private teacher was criticized by Mrs. Robert W. Russell, representing the Greater New York Parent-Teachers Association, at the same session. She said that the study of music would not attain its rightful place in the curriculum "until credits given for outside work in music are accepted on the same basis as algebra." Until very recently music was but a decorative adjunct to the curriculum. It was something to be pursued outside of school hours, provided one had talent. The school did not feel that it should set up an exploratory laboratory where a student could discover whether he had talent. Music was not considered essential to the average student.

Although this condition has gradually been changed, Mrs. Russell declared, students qualified to enter the new city high school devoted to music and other arts have been obliged to receive their training from private teachers outside of school.

Undoubtedly there is reason for some concern about the opportunities given to young talented people who wish to study music in the public schools. One knows that there has been a notable forward movement in the teaching of practical and applied music by the public schools in many parts of the country in recent decades. The evidence is clearly to be seen in the splendid orchestras, bands and choruses that have been trained in these institutions. This training also carries over, no doubt, in a new conception of cooperation by the young. It is problematic, however, whether the sort of instruction received—excellent as it often is for the average non-professional young musician—is the best possible type for the serious student of music.

The private teachers have long complained that their work is not taken seriously by the school authorities, and the persistent drive which they have made for its recognition in the form of credits is increasingly winning the ear of educational heads. Perhaps the time will come when experts in musical instruction outside the schools will be used to provide the special training which the restricted program of these institutions does not afford. Surely it would be just as logical for the exceptionally talented musical aspirant to receive professional advanced work in this art at the expense of the taxpayers, as it is for him to be instructed in science, languages, mathematics and other branches that will probably be of less value to him. With the present economic difficulties facing many families, it is almost impossible for them to pay for private lessons. The New York High School of Music and Art is a step in the right direction to care for advanced pupils, but meanwhile there is the need for expert preparatory work in the fundamentals of the musical art.

—o—

Liszt, the Piano King

La Mara (1837-1927), lifelong friend and biographer of Liszt, saw him for the first time, as she relates in her memoirs, at Leipsic when he was conducting his Ave Maria in the Catholic Church there. The year was 1855, and the eighteenth in the life of the authoress. Her romantic impressions of his appearance are on record. She heard him play the following year in Weimar at his home, when he did his two-piano arrangement of his Hungaria, with Carl Tausig at the second instrument. On that occasion, La Mara again set down some rather heated memoranda, including her feelings when she discovered that in Liszt's salon were the Broadwood piano of Beethoven, and a spinet often used by Mozart.

In later years, La Mara lost none of the adulation with which Liszt inspired her during her young womanhood. Her biography of the master proved it amply. Nevertheless, it is a book which the younger musicians of today should read and reflect upon, for it treats of the golden period when romantic composition flourished at its finest, and when the "grand manner" in piano playing founded a school of keyboard virtuosi who long carried on the influence of the incomparable Liszt.

The biography by Lina Ramann is another worthwhile volume. The Liszt books by A. W. Gottschalg and J. Kapp are less imaginative than those of the two women biographers, and have more of historical accuracy. James G. Huneker's is something of a panegyric; Ernest Newman's is an inexcusable misrepresentation.

Dozens of analytical pamphlets and essays also may be consulted by readers interested in the Liszt subject, which is especially vital this year—1936—the 125th since his birth, and the fiftieth anniversary of his death.

A reminder is in order, too, that the published letters of Liszt form a marvelous musical picture of his time—especially his exchange of correspondence with Wagner. The two were unquestionably the most brilliant personalities and perhaps the keenest intellects that ever existed in the world of tone.

—o—

The Speech of Great Men

Ancient Hazlitt was wrong when he said that "No really great man ever thought himself so." In music we have the examples of Beethoven, Brahms, and Wagner—particularly the last named. All three, however, gave frequent proof that they knew their own value, felt sure of a place among the immortals, and believed with Longfellow that "Great men stand like solitary towers in the city of God."

VARIATIONS

By Leonard Liebling

The Editor of the Musical Courier is in receipt of the following letters:

5 John Street, Bedford Row, London, W.C. 1, April 3, 1936.

Dear Sir:

We are solicitors in England for the Musicians Benevolent Fund of 16, John Street, Bedford Row, London, W. C. 1. a very well-known musical Charity.

In your issue of the 7th March this year on page 6, you have an article by a Mr. Patrick Hughes to which we are bound, at once, to refer.

If you will be good enough to look at this article and to read paragraphs 4, 5, and 6 of the article you will see what this gentleman has said about the Musicians' Benevolent Fund.

The statements he has made are entirely untrue and grossly libellous and for your information we send you a copy of a letter we have written to Mr. Patrick Hughes today.

We are very certain that your paper is not concerned to publish untrue and grossly libellous statements about anyone and we have no doubt that in publishing this article you have relied upon the accuracy of Mr. Hughes.

We think it very likely that you will wish to correct any impression which your readers may have formed upon this totally untrue and malicious information and we shall appreciate it very much if you will kindly publish our letter with the same prominence as was given the article by Mr. Hughes.

For the truth of the statements made by us in our letter to Mr. Hughes we can personally vouch and they are capable of proof at any moment.

We would inform you (and we have acted for this Charity for a great number of years) that it has been subjected from time to time to the most malicious persecution of the type now complained of and particularly at the hands of one woman in England from whom quite possibly your London correspondent may have received some of these ridiculous statements, but you will appreciate how much damage it does our clients and what a shame it is that a Charity doing the amount of good which is done every year by this Fund should be at the mercy of people who either maliciously publish untrue statements or what is almost as bad publish statements recklessly not caring whether they are true or not.

We are certain we may rely upon you to put the matter in order.

Yours faithfully,
RICHARDSON SOWERBY, HOLDEN & CO.

---

5 John Street, Bedford Row, London, W.C. 1, April 3, 1936.

Patrick Cairns Hughes, Esq.,
46, Drayton Gardens,
S. W. 10.

Dear Sir:

We act for the Musicians' Benevolent Fund of 16, John Street, Bedford Row, W. C. 1, whose attention has been called to an article in the Musical Courier of the 7th March 1936 which is alleged to be written by you under the Title "More London Memorial Music Solemnizes Monarch's Death."

The article contains the following three paragraphs:

"The second memorial concert was about as interesting as semi-official musical occasions can be. Among those taking part were thirty conductors and four trumpeters from the Royal Military School of Music. Or maybe it was the other way round. The proceeds, as usual, were for that ubiquitous charity, the Musicians' Benevolent Fund, an organization that exists for the benefit not of musicians, but of out-of-work and/or aged ballad singers, which are two entirely different matters.

"The unemployed instrumentalist in this country goes uncared for unless he can prove that he once sang Tosti's Goodbye on a concert platform. Few instrumentalists would be willing to admit that much, so the unfortunates rely mostly upon the charity of their friends or upon some small benefit funds organized by orchestras with whom they have worked, such orchestras, that is, which happen to have a benefit fund at all.

"This is purely local scandal. There is no earthly reason why ballad singers should not benefit from a charity; but too many visiting international artists appear in aid of the Musicians' Benevolent Fund without realizing that they are not helping orchestral musicians of whom there are thousands out of work in this country."

Practically every statement in these three paragraphs is entirely untrue and shows in the clearest possible manner that you either wrote the article out of sheer ignorance or as seems much more likely out of sheer malice.

If the article was written by you in ignorance of the true facts then, of course, you have written it recklessly not caring whether it was true or not; and whatever your explanation may be, in due course, of the reasons which governed you in the matter we have to say at once that the article is grossly libellous and that it is difficult to conceive anything more damaging to this well-known Charity than the series of lies which you have published about it and that you are held responsible.

Your statement that great musicians who appear in aid of this Charity do not realize that they are not helping orchestral musicians is perhaps the grossest part of your libel.

In December, 1933, from an entirely different purpose, we and our clients analyzed the percentage of the Charity's yearly distribution which went to various classes of musicians and these figures were supplied by Mr. Holden of this firm to Sir Landon Ronald at the time and they were as follows:

Of the total grants made each year seventy-eight per cent of the money went to orchestral musicians and pianists, twelve per cent to music teachers, seven per cent to singers, and three per cent to church organists. It is important to observe that this analysis of the figures is an analysis of the moneys disbursed by the Charity in three years and is not just for a casual year.

The task of getting out these figures is a considerable one and we do not propose to embark upon it in respect of the last twelve months but the system of allocating the grants used by the Charity has not varied and substantially the percentages we have given will remain about the same.

The truth of these matters can, of course, be very easily proved and you are now in possession of the facts which we imagine will convince even you that you have been guilty of a gross libel which has not and cannot have the slightest justification and we shall have to consider at once what action this Charity will take against you.

In the meantime you would be wise to let us have immediately an undertaking that nothing of this sort will be repeated, and your agreement to sign a suitable form of apology, prepared by us, to be published at your expense. Naturally you will be also liable to reimburse the Charity any expense to which they are put in the matter.

We must deal also in due course with the Musical Courier itself. We shall be glad, therefore, to hear from you *by return of post.*

Yours faithfully,
RICHARDSON SOWERBY, HOLDEN & CO.

Messrs. Richardson Sowerby, Holden & Co., and the Musicians' Benevolent Fund may receive the assurance of the Musical Courier herewith, that no intentional libel, injustice, or unfairness of any kind, are countenanced in this paper by its editor or business executives.

Mr. Hughes is not our regular London correspondent, but acts only in the absence from that city of Cesar Saerchinger.

Nevertheless, there is nothing in the previous letters of Mr. Hughes to indicate any deliberate untruth or malice on his part, or any wilful intention to cause distress or injury to worthy musicians and musical organizations.

Undoubtedly, as the solicitors suggest, Mr. Hughes acted on some individual report and accepted it in good faith without seeking for further confirmation.

The Musical Courier feels regret that misstatements of the aims and actions of the Musicians' Benevolent Fund appeared in these columns and sincere apology is made by its Editor.

It is particularly unfortunate that the sufferer in the matter is an institution devoted to the welfare of musicians, and at a time when they most need such assistance.

Mr. Hughes has been asked by the Musical Courier for an explanation to be given both in this paper and to the London solicitors.

It is to be hoped that the publication of the foregoing letters may result in full satisfaction to the Musicians' Benevolent Fund.

* * *

Commenting on the next New York Philharmonic season, Olin Downes, critic of the New York Times, writes in that paper: "A conductor should be engaged whose appeal to the public would be that of a sound musician and maker of interesting programs, rather than a spectacular personality."

The thought is easier than its realization. Spectacular personalities are hard to suppress once the public tags and patronizes them.

It is timely at this moment to point out also that the New York music critics as a body, are responsible for the prima donna importance into which Toscanini was built. A search of their writings would reveal that they devoted infinitely more space to his personal achievements than to the music he performed.

* * *

Bravos to Frederick Bristol, young American pianist, who shamed his best-known colleagues and their conventional repertoire, by playing this unique program at his Town Hall recital last Monday:

Prelude, Cortege, La Terrasse des audiences; Doctor Gradus ad Parnassum; Ondine; Feux d'artifice...Debussy
Sonata No. 1.....Scriabin
Danza selvaggia (first time here).....Fuga
Minha terra (first time).....Netto
Capriccio.....Bortkiewicz
Prelude, Op. 12, No. 7.....Prokofieff
Dance No. 3.....Khachaturian
The White Peacock.....Griffes
Ostinato.....Bauer
Pleasantly Uncouth Conversation (first time).....King

* * *

The New York Civic Orchestra (Eugene Plotnikoff, conductor) did a graceful thing last Sunday by performing Svendsen's Carnival in Paris. His name had not previously appeared on a metropolitan program during recent years.

Time was when Svendsen's Romanza for violin had a place in the repertoire of every celebrated fiddler. (It became the "Dvorak Humoresque" of its day.) Also the chamber music, violin and cello concertos, and orchestral Zorahyde Legend and Norwegian Rhapsodies, found frequent public hearings. Svendsen and Grieg were the two men who chiefly helped to establish Scandinavian music in the popular taste.

Johan Svendsen will have been dead twenty-five years next June 11. He deserves to be remembered (and heard more often) for the individual tang of his music, its abundant melody and refined harmony, the smoothness and polish of his form and workmanship.

A tie that binds him sentimentally to this country is that seventy-five years ago (1871) he married an American woman in New York.

* * *

Our instrumental, vocal and baton virtuosi and their managers are beginning to think they have chosen the wrong lines of endeavor, now that the Ballet Russe is reported to have grossed receipts of nearly $2,000,000 on its American and Canadian tours during the past winter.

* * *

Vernal dawns the day, and this department, usually deeply serious, feels under the spell of the merry Springtime.

Others, however, continue to take their music earnestly, as witness the attached, which if not actually overheard, might well have been:

Mrs. Burble—"This has been a strenuous concert season, hasn't it?"

Mrs. Blabber—"Yes, but at least one could get a change by going to the dance performances."

Mrs. Burble—"I'll say so. I just love the shows at the Charlotte Russe."

Mrs. Blabber—"Ballet Russe, my dear."

Mrs. Burble—"Of course. How stupid of me."

Mrs. Blabber—"Yes, I saw the new Gypsy Dances there the other evening. Very colorful, and marvelous topography."

Mrs. Burble—"The music is what got me particularly, especially the overture by Diaghileff. He calls it Baba-Yaga."

Mrs. Blabber—"That's the capital of Ethiopia, isn't it?"

Mrs. Burble—"Er—I guess so."

Mrs. Blabber—"Too bad about Toscanini leaving the Philharmonic, isn't it?"

Mrs. Burble—"Well, at any rate, we'll get some new music played there. I see that for one thing, they're going to let us hear a work by Barbirolli."

Mrs. Blabber—"I dote on those Russian composers. Didn't you adore that thing, Lady Macbeth of Mizk-Mezsn-Mensz—I forget the name."

Mrs. Burble—"I think the name is Omsk."

Mrs. Blabber—"Your memory is better than mine."

Mrs. Burble—"It isn't that, darling, but I try to keep up on everything Russian these days. It's quite the thing to do, what with the Russian Tea Room and the new vodka cocktails and all that."

Mrs. Blabber—"So many queer happenings, aren't there? Look at the Josef Hofmann affair—his mixing up in the Hauptmann case."

Mrs. Burble—"It reminds me of that German conductor, Furtstangler, saying that politicians and musicians are all alike."

Mrs. Blabber—"Well, in a way they are, when you consider Lutetia Bori bidding farewell to opera just at this time."

Mrs. Burble—"What's that got to do with politics?"

Mrs. Blabber—"Just this. Her husband, Senator Bori, is getting ready to run against Roosevelt, and—"

Mrs. Burble—"I see. And she's going to help him in his campaign."

Mrs. Blabber—"I don't blame her. By the way, was that opera Bori Godounoff named after her?"

Mrs. Burble—"I imagine so. Anyway, I heard her in the title role many times."

Mrs. Blabber (looking at her watch)—"I've got to leave you and get home to dress. We're going to the Ballet. Wouldn't you like to join us?"

Mrs. Burble—"I'll be delighted."

Mrs. Blabber—"Fine. We'll call for you at eight thirty sharp, in the new Chrysler."

Mrs. Burble—"Always musical, aren't you? I'm mad about Fritz. And I'm so sorry for him, too. Everyone stealing his compositions. Only the other day some program had his Kreisleriana, and then stuck Schumann's name on it."

Mrs. Blabber—"Well, good bye, my love, I'm dreadfully late, and I've simply got to go."

Mrs. Burble—"Good bye. It was so nice to have the long talk about our beloved music. Oh, you didn't tell me what's doing at the Ballet tonight."

Mrs. Blabber—"The Three Corners of a Hat."

Mrs. Burble—"I'm insane about it. Good bye."

Mrs. Blabber—"Good bye. Remember, eight-thirty sharp."

If you will think back for a moment, you may remember that I appealed on April 4 to all the debutantes of wealthy parents to apply for the position of wife to Shura Cherkassky, pianist extraordinary.

So far I have only received two letters in answer to my clarion call. The first of these, sent by Edythe May —— (her last name is my secret and shall only be divulged by Shura himself) is a frank and forthright bid for Shura's heart and hand, as you will see. Unfortunately Edythe May didn't enclose a certified statement of her father's financial position, and I hesitate to recommend the charming young lady to Shura until she assures him that she can support him in a style to which he is not accustomed. Here is Edythe May's letter. What do you suggest is the most diplomatic procedure?

April 12, 1936.
Seattle, Washington,

Dear Mr. Snooper:

I'm simply terribly excited. About Mr. Cherkassky, I mean. You see I heard him play once, and he's been my dream of bliss ever since. I showed your letter to father, but he wasn't so very encouraging. He snorted. But father always snorts—at first. It doesn't mean anything, really. I always get what I want. And now I want HIM! Do you think I've got a chance? I'm not so very musical, you know, though I did sing in our college musical show and one of the critics said my voice was 'pleasing.' But I do love music! I mayn't know much about it, but I know what I like! And he's just grand looking! What do you think? Would you write to him if you were me, and maybe send a photograph? Only my pictures never do me justice. It's because my face is so expressive, the photographers always say. Mightn't it be better to just go somewhere where he's playing, and just burst in upon him, and sort of take him by storm?

Do advise me, won't you, Mr. Snooper?

Yours, jitteringly,

Edythe May ——

The other epistle, signed by Dorothy who lives in Clarinda, Iowa, wrings tears from my eyes and starts my annual spring cold functioning fluidly. I am so sorry that Dorothy has been deserted by Joe, I do wish I could find a nice young man (musically inclined, if only listening to the radio) who would marry her. Even though I have a feeling that Dorothy is searching for a husband so that she can spite Joe, at the same time an Iowa girl that has as many embryonic qualifications as Dorothy should suit someone. If any of you lads believe that you would like to know Dorothy, write me a letter and tell me your taste in neckties and socks and, if I approve, I'll convey your cherishing message to poor, lonesome Dorothy.

Clarinda, Iowa,
April 10, 1936.

Dear Mr. Snooper:

I think it's just grand, what you are trying to do for that poor Mr. Cherkassky. Though it's sort of discouraging, too, for other poor pianists like me. If Mr. Cherkassky can't make enough money to get married, how can someone like me who has just finished at Chicago Musical College ever hope for anything? And after my graduating recital my family decided the best thing for me to do was to come home and stop being an expense to them. So here I am. And even the college didn't encourage me any to go on with my career. I mean they didn't give me a scholarship or anything like that. So here I am. And what have I to look forward to, because even Joe Green, the druggist's son, who wanted to marry me before I went away to study to be a great pianist isn't interested in me any more? I mean he married Ellen Swan while I was gone who can't play a note.

So when I read about your trying to find a rich wife for Mr. Cherkassky, so he could afford to get married, I thought maybe you might do something for me. There ought to be somebody somewhere who would like a girl who could play the piano. I'm sort of pretty, too, I think. At least Joe used to say so. I don't suppose he'd notice now since he's got a wife of his own who isn't and never was as pretty as me. And while I can't cook—much—I could learn. My mother says any girl can learn if she wants to and that the trouble with me always was that I didn't want to. And if he was a singer I could play his accompaniments and that ought to help. So would you, please, Mr. Snooper, see what you can do? Because life doesn't look so very promising just now, if you see what I mean.

Yours sincerely,

Dorothy ——

* * *

Dear Simon:

You devil. These Gordons, Hartmanns attacked *me*. Poor me, and I have been in bed ever since, seriously ailing. What you said about me will no doubt banish me forever from the Kingdom of Abyssinia.

Alma Clayburgh.

Dear Alma:

My condolences. Shall I come up and see you some time?

Simon Snooper.

"If your minor must cry, madam, please tune him to the key of A major."

I SEE THAT

Jascha Fastofsky, violinist, and Abraham Goetz, pianist, gave a sonata recital in Jamaica, N. Y., on March 28. March 2, Mr. Fastofsky conducted the Queens Symphonic Society (of which he is founder and director) in a concert at the Jamaica Training School. The soloists were Frances Buxbaum, violinist, and Cecil Mahoney, soprano.

* * *

Georges Barrere and the Little Symphony Orchestra were to appear in Montpelier, Vermont; Bristol and Roanoke, Virginia during the recent flood period. These engagements, which had to be postponed will now be fulfilled on May 7, 10 and 11 consecutively. Mr. Barrere is on a coast to coast tour with the Barrere-Salzedo-Britt Ensemble.

* * *

Paola Autori, soprano,gives a song recital on April 25 at Steinway Hall, New York. Franco Autori is the accompanist.

* * *

A demonstration of the instrumental versatility of students who are training to become supervisors of music was conducted by Adolf Schmid at the Juilliard School of Music on March 31.

* * *

Boris Levenson's annual Spring Concert will take place May 6, in Carnegie chamber music hall, New York. The International Polyphonic Ensemble, of mixed voices, soloists, violin and cello, will share the program.

* * *

Kempton Searle, basso, gave a recital of arias and songs by Handel, Schubert, modern French and German composers at the MacDowell Club, New York, April 7; Helen Ernsberger was accompanist.

* * *

Louise Jenkins sang at the Hotel Bossert, Brooklyn, on April 14 in a costume-recital.

* * *

Four pupils of the Music-Education Studios of New York, on April 4, won ribbons awarded by the Children's Philharmonic Symphony Concerts conducted by Ernest Schelling. They were Emily Crandall, Vivian Landey, Marilena Pignatelli and Ruth Renaud.

* * *

The Bluehill Troupe presented Gilbert and Sullivan's The Mikado for the benefit of Christadora House on April 15, 16 and 17, at the Heckscher Theatre, New York.

* * *

Amy Ellerman, contralto, was soloist in Bach's St. Matthew Passion, April 5, at the First Presbyterian Church, and also on April 10, in Ward's Saviour of the World, Church of the Holy Trinity, both in New York. Harry McKnight, tenor, who studies with Miss Ellerman, also assisted in the Ward work.

* * *

Charlotte Symons, soprano of the Metropolitan Opera, is one of the soloists at the current Dogwood Festival in Atlanta, Ga. She has been engaged for performances of La Boheme and Carmen.

* * *

The Stringart Quartet (Arthur Cohn, founder and first violinist), was heard in a program of music by Purcell, Boccherini, Malpiero and Brahms in The Barbizon, New York, on April 5.

* * *

Jeanne Dusseau, soprano, gave a recital at the Women's Musical Club of Toronto and also was soloist with the Toronto Symphony Orchestra in February.

* * *

The Hartford (Conn.) Oratorio Society has engaged Paul Althouse to appear in a concert performance of Samson and Delilah on May 4. The Metropolitan Opera tenor, after singing in Cleveland in three performances of Parsifal, goes on a concert tour which takes him as far as San Antonio where he will appear as soloist in the Order of the Alamo Festival.

* * *

Vladimir Golschmann has sailed for France following the completion of his season as conductor of the St. Louis Symphony Orchestra. Mr. Goldschmann returns to America in the fall to resume his activities in St. Louis.

* * *

Dr. William Henry Pommer, professor emeritus in music of the University of Missouri, celebrated his eighty-fifth birthday in March. Dr. Pommer has devoted himself chiefly to composition since his retirement in 1922. Five years ago the Phi Mu Alpha honorary musical fraternity sponsored a program of his works in the University Auditorium.

OBITUARY

Dr. William F. Bentley

Chicago.—Dr. William F. Bentley, director of Knox Conservatory of Music, Galesburg, Ill., died on April 13 from injuries suffered in an automobile accident in Wyoming. He was returning to Galesburg after directing the Knox Chapel Choir in a concert at a Wyoming church. Mr. Bentley, who was head of Knox College for over half a century and leader of the Central Congregational Church choir for about the same length of time, was born at Lenox, O., on September 12, 1859. His early musical training was received at Oberlin Conservatory of Music from which he graduated in 1883. He is survived by his widow, Julia Webster Bentley; one daughter, Florence May, and a brother, Ralph B. Bentley.

R. D.

Mitya Stillman

Mitya Stillman, viola player and composer, died at his home in New York on April 11. He was born in 1893 at Ilhintza, Russia, and attended the Kieff Conservatory, studying violin under Pulikowsky and composition under Gliere. He came to the United States in 1921 and joined the Detroit Symphony Orchestra. He was one of the founders of the Conductorless Orchestra in 1928, later succeeding Paul Stassévitch as its concertmaster. For the last eight years he had been first violist at the Columbia Broadcasting studios.

Mr. Stillman composed eight symphonic works, the most recent of which was Dnieprostroy, celebrating completion of the power project of that name in the U. S. S. R. He was also the composer of eight string quartets. His Yalte Suite was played by the Knickerbocker Orchestra, and recently a number of his chamber works had been heard in New York and elsewhere. His wife, a son and a daughter survive.

Mrs. Ambrose Cort

Woodmere, N. Y.—Mrs. Lydia Painter Cort, wife of Ambrose Cort, principal of the New Utrecht Evening High School, died of pneumonia at Nassau Hospital on April 12. She was sixty-one years of age. Mrs. Cort was a graduate of the Philadelphia and New England Conservatories of Music, the founder of the Woodmere Music Club, and during the war had organized the County Chorus of the Rockaways, which gave many concerts at military training camps. She is survived by her husband and five sons.

A. B.

Albert Gorter

Berlin.—Albert Gorter, the last of the orchestra *repetiteurs* who worked with Richard Wagner at Bayreuth, died recently. He was born in Nuremberg, November 11, 1862, and passed his early life in Munich, where he studied at the Academy of Music. He served as theatre conductor in Regensburg, Breslau, Stuttgart, Karlsruhe, Leipsic, and (after 1903) in Strasbourg. From 1910 to 1925 he was municipal *kapellmeister* in Mainz. He had composed operatic, orchestral and choral music as well as songs.

D. S.

Helene Gontcharova

Paris.—Helene Gontcharova, former leading dancer in the Russian Imperial Ballet, died here on April 14. Mme. Gontcharova was *prima ballerina* at the Marinsky Theatre in St. Petersburg more than three decades ago. She was a distant relative of Mme. Mateale Gontcharova, designer of settings and costumes for several Diaghileff productions.

D. B.

Tudor R. Davies

Cincinnati, O.—Tudor Robert Davies, investment broker and musician, died here on April 13 at the age of forty-two. He is survived by his widow, Mrs. Jessica Deiger Davies, and his mother, Mrs. William Richard of New York.

T. D.

Arnold F. Hager

Elmira, N. Y.—Arnold F. Hager, musician, died here on April 13 at the age of sixty-two years. He had been the musical instructor at the Elmira Reformatory for many years, and in that time had taught hundreds to play.

R. L.

Caroline Epstein Bibor

Caroline Epstein Bibor, mother of Olga Bibor-Stern, pianist and teacher, died in New York on April 14, her birthday, at the age of eighty years.

MUSICALES

Rönkä and Whitfield in Joint Event

Alli Rönkä, Finnish soprano, and Philip Whitfield, American bass-baritone, shared a recital on April 15, in the Hotel Des Artistes, New York, solos and four duets making an interesting program. Well poised, artistically mature, Miss Rönkä gave pleasure in her singing of little known songs by the Finnish composers Kuula, Madetoja, Melartin and Järnefelt. They covered a wide range of seriousness, sadness and humor, and were encored. Mr. Whitfield has an unusual bass-baritone voice, coupled with an excellent enunciation in various languages, and a definite personality. His breath-control in Handel's long phrases of Dank Sei Dir, the bright humor in Mozart's Non piu andri, and the dramatic force of Wolff's Ewig elicited persuasive applause, resulting in encores. He studies with Adelaide Gescheidt. The competent accompanists were Miriam LeMon and Wallace McPhee. F. W. R.

* * *

Westlake Fortnightly Musicale

Dr. Westlake's Fortnightly Musicale of April 13 at Aeolian Hall, New York, presented an unusual event in the performance of twelve-year-old Arnold Eidus, violinist. His items included works by Bloch and Wieniawski, which he performed in masterful fashion, adding four encores. Sonia Eidus, his mother, was his able accompanist. Thalia Cavadias, pianist, was heard in clean-cut and brilliant playing of compositions by Liszt which brought encores. Cornelia Mack sang vocal compositions by Mascagni, Schubert, Strauss, Puccini, and two American composers, Walter Goodell and Mary Turner-Salter. Her voice is of wide range and power, which she uses expressively. Hortense Yule was the accompanist. F. W. R.

* * *

Renaissance Ensemble in Old-Time Music

A recital of sixteenth and seventeenth century music, featuring such ancient instruments as the harpsichord, the viole d'amour and other olden-time string viols, was presented by the Rennaissance Ensemble on April 14 under the auspices of the Tudor City Forum. The program, arranged by Jacques Malkin and Youry Bilstin, directors of the Renaissance group, gave delightful interpretation to the compositions of Caix d'Hervelois, Lully, Gretry, Tartini, John Bull and other composers who typified the formalized court music of their age. Solos on the harpsichord, viole d'amour and viole de gambe gave proof anew of the delicate beauty of these old, seldom-heard instruments that the Renaissance Ensemble brought to life again. K. C.

* * *

Ardis Alling in Dramalogues

Ardis Alling, American diseuse, presented dramalogues appropriate to the season at the Greenwich Presbyterian Church, New York, on Easter evening. Miss Alling's presentations preserved the atmosphere of the Biblical scenes and characters, as she spent several years in the Holy Land in preparation for her work. Her work was enhanced by special lighting effects and authentic costumes. Specially arranged music for strings were used as accompaniment and an impressive effect attained. The presentation was outstanding in originality and beauty. M. W.

* * *

Plotnikoff Conducts Civic Orchestra

The April 19 audience gathered at the Manhattan Theatre, New York, was distinctly absorbed in a program which embraced works by Bach-Abert, Schumann, Svendsen, Weber and Wagner. Eugene Plotnikoff, conductor, again demonstrated his control, bringing with it a fine interpretation. The prelude, chorale and fugue (Bach-Abert) came through clearly, with incisive trumpets and woodwind instruments in the chorale. Into Schumann's Spring Symphony Mr. Plotnikoff infused the highly poetic nature which is his, along with definite contrasts of dynamics and tempi. Louise Taylor, soprano soloist, sang vonWeber's Ocean, Mighty Monster, with dramatic fervor. Further items of the program consisted of works by Svendsen and Wagner. The good-sized house listened closely and applauded with perspicacity. F. W. R.

Harold Morris Plays at Institute of Musical Art

Harold Morris, pianist, composer and member of the faculty of the Institute of Musical Art, Juilliard School, New York, gave a recital at the school before a large and appreciative audience on April 18. Mr. Morris again proved that he is a musician of fine capabilities and excellent taste. His opening group consisted of Loeillet's Gigue in G minor, Rameau-Godowsky's Tambourin and the Bach-Busoni, In dir ist Freude, played with classical purity and admirable clarity. This was followed by Schumann items in which the G minor sonata (opus 22) was given an outstanding performance. The artist showed a deep insight into the music and an interpretation that was individual and brilliant. The toccata was played with virtuosity and sweep.

Debussy was represented by his La Cathedrale engloutie, Minstrels and Jardins sous la Pluie. In this group Mr. Morris manifested a complete understanding of the subtleties of the modern musical palette. The printed program was completed with Chopin works which were received with enthusiasm.

In the course of the evening Mr. Morris displayed exemplary musicianship and tremendous technical facility, and an elasticity in his interpretation by which he was able to alter his style to fit the requirements of the romantic Schumann, the delicately tinted Debussy and the varied moods of Chopin. He was compelled to add five encores. S. B.

* * *

Lydia Summers in New York Recital Debut

The Barbizon was crowded with a distinguished audience on April 15 when Lydia Summers, a talented young contralto, was heard in her first New York recital. From the outset, the audience and singer were *en rapport* and at the end of a taxing program she was obliged to give six encores.

Miss Summers' voice is rich and resonant and is evenly produced. She sings with remarkable agility and intelligence marked her readings of the various texts. The recital opened with Quella Fiamma by Marcello and Donzella, Fuggite of Cavalli, followed by a group of Lieder by Franz. Here she did especially effective work. Other German numbers by Trunk, Reger and Marx came after the O Don Fatale from Verdi's Don Carlos which gave an opportunity for showing her dramatic flair. There was also the customary group of English songs at the close, the composers represented being Brockway, Meta Schumann and Bantock. Sergius Kagen furnished sympathetic accompaniments. J. V.

* * *

Monteverdi Work Performed at Meeting of Musicological Society

The American Musicological Society, in its meeting at the Beethoven Association on April 18, heard a paper read by Dr. Hugo Leichtentritt on the restoration of Monteverdi's music. His address was followed by a performance of the fragment, Lament of Arianna, sung by Maria Rantzow, mezzo-soprano, formerly of the Metropolitan and Berlin operas, with Dr. V. E. Wolff at the piano. The only extant score of this work, apparently a sort of prompt book for the principal singer, contains the vocal part of Arianna's nine speeches and the *basso continuo*, but only the words of the responses sung by a soprano and the chorus. Dr. Leichtentritt himself composed the music for the other episodes in the style of Monteverdi, thus making performances of the work practicable in the modern concert room. D. L.

* * *

Bronstein Artists Appear

A violin recital was given by the students of Raphael Bronstein at Washington Irving High School, New York, on April 19. The program, which drew a large and responsive audience, presented pupils ranging in age from children to experienced violinists. Arthur Berger, in the first movement of the Bruch concerto, displayed maturity and style. Skilful technic was noted in the performance of Victor and George Baum in Kreisler arrangements of music by Tartini and De Falla. Max Borenstein gave an expressive reading of Bloch's Baal Shem, and temperament and facility were evident in Seymour Finkelstein's playing of the Paganini concerto. Florence Gershfeld's intonation, accuracy and musicianship were good in Brahms' Hungarian Dance (No. 5), and Robert Pozner showed individuality as well as a fine tone in Handel's fourth sonata.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 25
Cincinnati Glee Club Concert, Town Hall (E)

Sunday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Sigismond Stojowski, pianist, Town Hall (E)
Jack Feeney, song recital, Barbizon-Plaza (E)

Monday, April 27
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 28
Nina Tarasova, song recital, Barbizon-Plaza (E)
Dessoff Choirs, Town Hall (E)

Wednesday, April 29
Farewell Concert to Arturo Toscanini, Carnegie Hall (E)

Friday, May 1
Riverdale Country School, concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, May 2
Yiddish Workers Culture Chorus, Town Hall (E)

Sunday, May 3
Nicholas Mavrikes, violinist, Town Hall (A)
Jewish National Workers Alliance, concert, Town Hall (E)

Tuesday, May 5
Gina Pinnera, soprano, Town Hall (E)

Wednesday, May 6
Down Town Glee Club, Carnegie Hall (E)
New York Madrigal Society, Town Hall (E)
Boris Levenson, Concert, Carnegie Chamber Music Hall (E)

Friday, May 8
Virgil Fox, organ recital, Carnegie Hall (E)
Music School Settlement, spring concert, Town Hall (E)

Saturday, May 9
"ICOR" Association concert, Town Hall (E)

Sunday, May 10
Arthur Flynn, tenor, Town Hall (E)

Tuesday, May 12
La Salle Academy, concert, Town Hall (E)

New York Concerts

(*Continued from page* 15)

ings. But in addition many extras were included in response to overwhelmingly warm applause.

The classic beauty of the Vivaldi work, the contrapuntal measures of the Bach partita, and the romantic accents of the early Beethoven sonata (in which Leopold Mitmann was a helpful collaborator) were all in their way musical experiences of highly rewarding sort. As a virtuoso, Mr. Milstein holds a high place. This was especially evident in his colorful and heart-warming performance of the Lalo work, with its sensuous and rhythmic appeal. Again the highly exacting technical snares of the Paganini work were surmounted with great ease and brilliancy. The audience gave prolonged tributes of applause throughout the afternoon and called for many encores. Mr. Mitmann's accompaniments were of uniformly successful sort.

Señorita Montalva Town Hall was the setting for a gala event on Sunday night when Señorita Montalva, Ecuadorian dancer, appeared in a series of Spanish and Latin American dances. Señorita Montalva was ably assisted by the three Hernández brothers, guitarist trio, Emilio Osta, pianist, and Celso Hurtado, interpreter of marimba music. The program presented cleverly arranged choreography adapted to musical scores by de Falla, Albéniz and other Latin composers.

Señorita Montalva's recital marked her debut before local dance-lovers and the reception accorded her indicated a notable success on her part. She is possessor of graceful technic, personal beauty and colorful stage presence. The Hernández brothers and Messrs. Hurtado and Osta were heard in solo performances as well as numerous ensemble numbers in support of the dancer, receiving much aplause for their musicianship. Señorita Montalva and her troupe were recalled many times by the large audience for bows, repetitions and encores.

Other violinists appearing in the first part of the program were Benjamin Ritter, Leon Elkin, Adolph Jacoby, Robert Ostrowsky, Emanuel Sussman and Gloria Adlestein.

After the intermission seven advanced students played concertos with a string orchestra under the direction of Mr. Bronstein. The orchestra introduced this portion of the afternoon with the overture to Mozart's Marriage of Figaro, giving a spirited and coordinated performance. Sandor Jenett, first prize winner of the Bamberger Scholarship, scored in his exposition of the Vivaldi concerto in A minor. Ariana Bronstein displayed unusual musicianship for a child of ten years in her performance of the Mozart third concerto. Accuracy and an understanding of the content of the music were assets in Nona Fingerhood's playing of the Mendelssohn concerto. Pearl Sondak played the Saint-Saëns concerto and Max Mandel, Brahms, both of whom won the applause of the audience. A beautiful quality of tone, well developed technic, and interpretative skill marked Marjorie Barnes' exposition of the Beethoven concerto. Irving Becker, who chose Tschaikowsky music, achieved deserved success with his hearers for digital skill, brilliancy and poetic imagination.

Channon Gelsin was at the piano for all of the violinists with the exception of Miss Barnes, who was accompanied by Mildred Barnes. Mr. Bronstein deserves high praise for the excellent presentation of such a diversified program and for his able conducting of the orchestra and soloists in the concertos. G. N.

American Guild of Musical Artists Headed by Tibbett

The first annual meeting of the American Guild of Musical Artists, Inc., was held April 17, at the Hotel Plaza, New York. The following were elected officers: Lawrence Tibbett, president; Jascha Heifetz, first vice-president; Alma Gluck, second vice-president; Deems Taylor, third vice-president; Richard Bonelli, fourth vice-president; Gladys Swarthout, recording secretary; and Frank La Forge, treasurer. Leo Fischer was appointed executive secretary. The board of governors elected was: Frank Chapman, Richard Crooks, Eva Gauthier, George Gershwin, Charles Hackett, Howard Hanson, Queena Mario, James Melton, Ernest Schelling, Frank Sheridan, Albert Spalding, Don Voorhees, Fred Waring, Paul Whiteman and Efrem Zimbalist.

The American Guild of Musical Artists aims to fulfill a need among musical performers who have, until now, been the only professional group without an active organization for the discussion and solution of their own particular and unique problems. The purpose of the guild is to promote and foster good will between the musical performers themselves and the other organized groups of the musical world and to establish mutual understanding between the artists of this country and those of other nations.

Respighi Passes

(*Continued from page* 5)

season, the composer being present at several performances; and La Fiamma, which was given its premiere in this country by the Chicago City Opera Company last December 2. In addition, the opera-oratorio, Maria Egiziaca, had its world premiere in a stage version at Carnegie Hall in 1932 with the composer himself conducting the Philharmonic Orchestra and soloists. Other operatic works included Re Enzo (1905), Semirama (1910) and Belfagor (1923). He was said to have concluded another opera, Lucrezia, just before his death.

Respighi had written orchestral, chamber music and other works, and had been especially notable as an arranger of older music, such as his scoring of old-time lute music, Bach and Vivaldi transcriptions and the like. His piano concerto and his toccata had been played by the composer on one of his visits to this country, and his Concerto Gregoriano for violin was notable for its use of plainsong elements. He had also composed music for a puppet play, The Sleeping Princess, string quartets, incidental music to The Birds of Aristophanes, and the symphonic poems, Primavera and the Ballad of the Gnomides. Several of his songs have won wide popularity.

His influenec as a teacher was ponderable in recent years, as a number of young Americans had studied with him in Rome.

Toronto Gives Enthusiastic Ear to Local Premiere of Requiem Mass by Pizzetti

Barrere Little Symphony Collaborates with Schubert Choir of Brantford—Bach's St. John and St. Matthew Passions Among Other Choral Events—Recitalists Include Iturbi, Hart House String Quartet, Helen Jepson and Nelson Eddy

TORONTO, CAN.—Pearl Palmason, a violinist of unusual and distinct attainments and a member of the studio of Elie Spivak, although hailing from Winnipeg, was heard in a recital of considerable interest on March 28, at Conservatory Hall. Her ambitious program boasted no less than the Beethoven Kreutzer Sonata, the Glazounoff concerto in A minor (op. 82) (in which she performed an amazing cadenza), the Chausson Poeme, and for final display Jota Aragonesa (Albeniz-Dushkin), Who Calls My Parting Soul (Handel-Flesch) and Scherzo Tarantelle (Wieniawski). She had the invaluable assistance of Leo Barkin at the piano. The high aims of the recitalist were abundantly successful, as attested by the audience, largely of professionals, who warmly applauded her every offering.

On March 31, the Schubert Choir, of Brantford, came to town and gave a matchless concert at Massey Hall under the inspired direction of its leader, Henri K. Jordan. Their choral technic is close to perfection, and their creation of atmosphere and mood so complete that to say they fully did themselves justice is praise enough. One of Mr. Jordan's own compositions and one of Healey Willan's were particularly admirable, but the Pizzetti Requiem Mass (first time in Canada) was tremendous. In honor of its thirtieth anniversary, the choir had secured the Barrere Little Symphony whose contributions in themselves, including some brilliant solo performances by Mr. Barrere, would have made the evening one of sheer delight.

On April 12, the Bach Choir in memorable fashion presented The Passion According to St. John at Eaton Auditorium under the conductorship of Reginald Stewart. The soloists were J. Campbell-McInnes (Jesus), Hubert Eisdell (Evangelist), Norman Lucas (Peter), Irvine Levine (Pilate), Herbert Pruden (Servant), Betty Priestman (Maid), with the "reflective" arias sung by Eileen Law, Enid Gray, Norman Lucas and Adolph Wantroff, with Frederick Silvester at the organ and Helen Cherris for the *continuo*. With such an array of outstanding participants, the event was necessarily a moving experience.

ITURBI RECITAL

The next night Jose Iturbi filled Eaton Auditorium and played almost everything: Haydn, Schumann (Etudes Symphoniques), Debussy, Chopin, Poulenc, Granados, etc. Yet varied as they all appropriately and authoritatively were, they were also all Iturbi, marked with the special poetic insight peculiar to this virtuoso.

On April 4, Laura Mundy, a pupil of Walter Bates, gave a song-recital at Wymilwood, in which classical selections, German Lieder and other numbers displayed the many qualities of her lovely high soprano voice. Ethel Bennett accompanied her admirably, and W. Whitaker, the flutist, was a brilliant assisting artist.

HART HOUSE QUARTET CONCLUDES SERIES

Saturday night gave us the last concert of the season by the Hart House String Quartet (James Levey, first violin; Harry Arn Adaskin, second violin; Milton Blackstone, viola; Boris Hambourg, cello), closing their series with austere grandeur and towering majesty in two Beethoven quartets, the E flat major (op. 127) and the C sharp minor (op. 131). Their fusion seems complete, not only as to balance of tone and other technical points, but also as regards oneness of intent.

BACH'S ST. MATTHEW PASSION SUNG

On April 7 at Convocation Hall, University of Toronto, the Bach Passion of Our Lord According to St. Matthew was given a superb reading by Sir Ernest MacMillan, who, in masterly manner, conducted the Conservatory Choir, assisted by part of that of the Church of the Messiah, and two orchestras, with Elie Spivak and Frank Blachford as concert-masters. Frederick Silvester was at the organ and Wilma Stevenson at the piano. The soloists were the finest available with J. Campbell-McInnes (Jesus), Hubert Eisdell (Evangelist), Alexander Maurice (High Priest), George Aldcroft (Pilate), Robert Hately (Peter), Adolf Wantroff (Judas), Jean Rowe (Pilate's Wife), and many others. The awesome dignity of the work was projected with sweeping breadth and effectiveness.

NELSON EDDY APPEARS

At Eaton Auditorium on April 9 Nelson Eddy sang a recital combining much variety, with something for every taste. In all of these his deep rolling tones and virile higher ones showed ample reason for this baritone's wide popularity. His fervently applauded success was shared by his gifted accompanist, Theodore Paxson, who also contributed fine solo work.

Conservatory Hall was the scene on April 9 of a recital by some youngsters of extraordinary promise. Gloria Morgan, and Alfred and Victor Johnson, pianist pupils of Boris Berlin, and Jack Silverstein, violin pupil of Miss Telgman, united successfully in a program, some of which would have proved taxing to professional adults. For one number they had the assistance of Geraldine Shuster. The Johnson brothers particularly were amazing in their juvenile virtuosity and reflected the highest credit on their teacher, whose wisdom has not allowed too precocious a development on their part.

D'Alton McLaughlin, the distinguished organist, gave a recital on Good Friday in Yorkminster Church, the many appropriate offerings being also choice gems from a sheerly musical standpoint: Bairstow's Meditation, Rheinberger's sonata (No. 4), Widor's Victimae Paschali, Bach's Out of the Depths, Howells' Yea, Though I Walk, Karg-Elert's Thy Side Is Pierced, Dupré's Cortege and Litany, Bossi's Ave Maria and Karg-Elert's He Brake the Age-bound Chains of Hell.

HELEN JEPSON IN LOCAL BOW

At Eaton Auditorium on April 13 Helen Jepson made her first Toronto appearance which, to judge by the impression she created, will be but the first of many triumphal visits. Beautifully clear soprano voice, distinguished interpretation and charm of personality combined to make the event an outstanding one. But in addition there was Arpad Sandor, whose accompaniments might well serve as a standard for many of his famed colleagues. His solo contributions showed him no less an artist in this other field. His mere tone is absolute music, to say nothing of other aspects of his artistry.

On April 15, at Massey Hall was staged the fourth annual concert under the auspices of the Ontario Educational Association, with 500 children from all over the Province taking part in a remarkable exhibition of talent and fine training. A combined orchestra of 125 gave a number of excellent selections as well as accompanying several of the composite choral numbers. This choral work was surprising; many of the offerings being intricate in harmony, and all done with good ensemble, fine clarity and much expressiveness, a real achievement for their conductors. Leonard Richer, George Marshall and Roy Fenwick. Several solo numbers added further interest as did also a group of handbell ringers from Hamilton. B. P.

Minneapolis Orchestra Season Reaches Conclusion Under Two Leaders

Bravos Mark Final Event in Series—Ormandy and Barzin in Charge of Programs—Levitzki an Outstanding Soloist in Two Concerts—Apollo Club in Spirited Performance

MINNEAPOLIS, MINN.—Leon Barzin added to the fine impression he made at his first appearance by a finely conceived and skilfully conducted concert on April 5. The audience was larger and the Minneapolis Symphony Orchestra played with considerably more freedom under the guest conductor. The first part of the program was devoted to Haydn, symphony (No. 39) in G minor, and Wagner's Siegfried Idyl. Mr. Barzin was unafraid of the large auditorium and made the most of the chamber music aspects of these compositions. The Bolt by Shostakovitch, ballet music from Gounod's Faust, and Death and Transfiguration by Strauss were in another vein, and revealed the conductor as capable of summoning a noble breadth of tone, always symphonic as in the last work, and the most contagious pleasantries as in The Bolt. Mr. Barzin is talented, versatile and a master of the tonal possibilities of the modern orchestra.

LEVITZKI IS FETED SOLOIST

The fifteenth symphony concert of the Minneapolis Symphony Orchestra, April 10, signalled the return of Eugene Ormandy as conductor. Two excerpts from Wagner's Parsifal fitted the day more closely (Good Friday) than the program. The local audience heard Station WGZBX by Philip James for the first time. It was inimitably performed. The Sea by Debussy was also finely done. The highest musical values of the evening were reached in Beethoven's concerto (No. 3) played by Mischa Levitzki. The unforced serenity which characterizes this artist's playing at no time depressed climaxes, or softened crisp passages; the concerto was a thing of keyboard beauty, and Mr. Ormandy enhanced every effect with alert assistance.

Levitzki again played at the Sunday popular concert of April 12, Mr. Ormandy conducting. The Saint-Saëns concerto, (No. 2) again proved an admirable vehicle for this artist's superlative playing. Mr. Ormandy again took cognizance of the day with The Russian Easter overture of Rimsky-Korsakoff. Several short numbers by Wagner, Sibelius, Dvorak, Georg Schumann and Smetana revealed Mr. Ormandy in high fettle and the orchestra sensitive to his slightest suggestion.

On April 14, 3,000 University of Minneapolis students heard a Victor Herbert program by the Minneapolis Symphony Orchestra, Mr. Ormandy conducting, with Gertrude Lutzi, soprano, and Walter Mallory, tenor, as assisting artists. Mr. Ormandy caught every shifting lilt in the various excerpts from the popular operas, and had his three thousand listeners enthusiastically calling for more and more. Miss Lutzi was tonally more satisfying than in diction, but Mr. Mallory balanced this nicely. This concert was repeated Wednesday night and found favor with a large audience.

William MacPhail again led the Apollo Club to choral success at the Lyceum Theatre on April 14. The singing of this organization displays steady advance in vocal resources; a marked improvement in tone and diction. The soloist, William Miller, tenor, pleased with several songs. The Andrew Quartet (Walter Mallory, Dr. F. V. Davidson, W. B. Sanford, Otto Zelner) contributed several spirituals, unusually well sung. The Spirit Flower by Campbell-Tipton was an outstanding number by the chorus. Bliss, Gaul, Speaks, Strauss were other composers drawn upon for numbers and all were examples of choral mastery. A large audience gave encouraging applause.

The sixteenth and final concert of the Minneapolis Symphony Series was given April 17 with Eugene Ormandy conducting. After Tschaikowsky's Romeo and Juliet Mr. Ormandy was given an ovation which exceeded in warmth and intensity the approval given for any previous performance. At no other time have he and his players reached the dramatic force of this interpretation; it was something to be treasured, to be remembered; it was an event. The symphonic fragments (second series) from Daphnis and Chloe was also superbly done. Schubert's symphony (No. 7) which opened the concert was too frequently overturned with brass preponderance but had many beautiful spots to condone for the too vigorous treatment. The audience made every gesture, from applause to shouted "Bravo!" to a standing vote of confidence to impress Mr. Ormandy with the sincerity of its admiration.

The final Sunday concert of the season, April 19, was devoted to Johann Strauss. Mr. Ormandy and the Minneapolis Orchestra work marvels with waltzes and polkas,—this concert was no exception. It was a brilliant close to one of the most successful seasons of this organization. E. G. K.

Levant Concludes First Season at Metropolitan

Mark Levant has finished his first year as solo concertmeister of the Metropolitan Opera Orchestra. The young violinist was graduated in 1930 from the Juilliard School of Music, receiving a Fellowship which was renewed for five successive years. He played

(*Photo by De Mirjian-Nasib, Inc.*)
MARK LEVANT

then under his own name—Moses Levine—having since adopted Mark Levant for professional purposes.

After graduation, Mr. Levant became a member of the Letz Quartet and was heard in a number of concerts with that organization. Prior to his association with the Juilliard School, the young artist won a medal in a contest held by the Brooklyn Free Musical Society and played a recital under their auspices in Brooklyn.

Mr. Levant's first Town Hall recital on February 12, 1930, was sponsored by the Juilliard School, and it is said that he was the first student to receive such recognition. For several years Mr. Levant served as conductor of Loew's Theatre, New York.

Berúmen and Otero for Washington

Ernesto Berúmen, concert pianist, and Emma Otero, coloratura soprano, will appear in a concert of Spanish compositions in Washington, D. C., on April 29, under the management of Beren-Brook Artists.

Bantock Arrives

Sir Granville Bantock, British composer and conductor, arrived on the SS. Deutschland on April 17.

"Study-Vacation" for
PIANO TEACHERS
at Chamberlin Hotel
OLD POINT COMFORT, VA.
GUY MAIER
will give course in Teaching Materials and Methods of Teaching
ONE WEEK—AUGUST 16 to 22, incl.
One fee, $47.50, covers all expenses, including room, meals, tuition, etc.
For details—write
BRISTOW HARDIN
413 Boissevain Ave. Norfolk, Va.

Atlanta Sponsors Holiday Music

Pirates of Penzance Staged—Shawn Dancers Appear—Events in the Studios

ATLANTA, GA.—Church music has been the dominant note during Holy Week and on Easter Sunday. All Saints Episcopal Church, which has a vested choir of fifty voices with Joseph Ragan (F. A. G. O.) organist and choir director, held a special early morning service of music, assisted by Georg Lindner, violinist; Mildred Bourn, cellist; and Margie Griffith, harpist. Dickinson's Exaltation was the prelude for violin, cello, harp and organ. The eleven o'clock service featured choral and organ music and at the vesper service Dr. Ragan was assisted by Mrs. J. N. Keelin, harpist.

The Procathedral of St. Philip presented a special music service under the direction of Arthur Davis, organist and choir master. And St. Luke's Episcopal Church offered Easter music, also directed by Mrs. Caroline Dowman, organist.

Glenn Memorial Church on Emory University campus held an outdoor sunrise service for young people and the regular morning and evening services were given by the Emory Glee Club Choir under the direction of Dr. Malcolm H. Dewey. Trinity Methodist Church (Dr. Ben J. Potter, organist and choir director) and the First Methodist Church (Mrs. Foster Spain, organist) gave a special Easter service of music at the morning service. St. Mark Methodist Episcopal Church presented the thirty-voiced choir in Maunder's cantata, Olivet to Calvary, under the direction of John Hoffman and Carroll Ramsey, organist.

Druid Hills Methodist Church gave the special Easter service at evening worship when Olivet to Calvary was the cantata given by a chorus choir under the direction of the organist, Ethel Beyer. The First Presbyterian Church (Dr. Charles A. Sheldon, organist and choir director) and the Central Presbyterian Church (Lawrence G. Nilson, organist and choir director) presented special music. The First Baptist Church (George Lee Hamrick, organist) celebrated the religious festival at both morning and evening services. And at the Second Ponce de Leon Baptist Church, a program was given under the direction of Mrs. Charles Chalmers, with Claire Harper, violinist, and Mrs. Luther Harper, contralto, as soloists. The Druid Hills Baptist Church (Mrs. John Fedler, organist) presented the quartet choir in an early morning service sung by Mrs. Gerald Mitchell, soprano; Elyea Carswell, contralto; T. Stanley Perry, tenor, and Raymond Nixon, baritone. Peachtree Christian Church (Mrs. Victor Clark, organist and director of a chancel and antiphonal choir) presented special Easter music at the morning service and at the Evening Bells service.

PIRATES OF PENZANCE PRESENTED

The Agnes Scott College Glee Club gave Gilbert and Sullivan's The Pirate of Penzance on April 17 and 18, under the direction of Lewis H. Johnson, who heads the voice department of the college. The first performance was held on the college campus and the second was sponsored by Emory University Glee Club and given in Glenn Memorial Auditorium.

The Studio Club offered the monthly musicale at the home of Mrs. Edward Worcester on April 13, when Mrs. William Elsas and Mrs. Worcester gave a two piano program. Mrs. Alex King, Jr., violinist, was the assisting artist.

Modern Trends in Music was the subject of Martha Galt's lecture recital before the Young Artist's Division of the Atlanta Music Club on April 14 at the home of the president, Lucien Thompson. Miss Galt chose the following composers for her discourse with illustrations of their works at the piano: Debussy, Ravel, Cyril Scott, Stravinsky, Hindemith, Bartok and Milhaud.

The Bass Junior High School Choir of four hundred voices, under the direction of Mabel Stewart Boyter, gave a concert to a capacity audience in the school auditorium on April 15. Music by Gounod, Dvorak, Tschaikowsky, Franck and other composers was sung.

TED SHAWN AND MEN DANCERS

Ted Shawn and his men dancers appeared at the Atlanta Woman's Club Auditorium on April 15 and 16 and attracted large audiences. This was the third consecutive season that Mr. Shawn and his dancers have been presented in Atlanta and always with success. One of the dance group is Foster Fitzsimons of Atlanta.

The South Georgia State College, which is a junior division of the university system of Georgia, presented Griff Perry, Jr. in a graduation piano recital on April 23. The Bauer arrangement of Bach's Jesus, Joy of Man's Desiring, Beethoven's Pathetique Sonata, Scherzo in B flat major by Chopin, MacDowell's Concert Etude and similar music composed the program offered by Mr. Perry. M. S. W.

RADIO HIGHLIGHTS

Dialed by M. L. S.

A list of pet peeves engendered by the radio might include studio applause, an unpleasing sound and boring to the receiving set listener who can't join in; announcers who chummily address their hearers as "folks," and dittoes who implore in heart-rending tones, "*Don't* delay. Go out *now* and buy some O-So-Good-for-You Pickled Turnips." The persistence of lengthy and ponderous advertising plugs is surprising, considering that Phil Baker, Ben Bernie, Jack Benny and other enterprising souls have demonstrated that commercial publicity can be presented briefly, painlessly and with disarming humor. Another shining example of good taste in radio advertising was Henry Ford's sponsorship of the world series baseball broadcasts a year or so ago. The radio public listened to the games undisturbed, with only the occasional announcement, "The Ford Dealers of America hope you are enjoying this broadcast."

With the coming of the vernal season, both the General Motors and the Ford hours of April 19 (WEAF and WABC respectively) honored young talent. With Erno Rapee and the General Motors Symphony appeared the winners of the Metropolitan Opera auditions recently conducted over NBC networks—Anna Kaskas, contralto, and Arthur Carron, tenor. In solos and in a joint number, the fortunate vocalists sang with aplomb and tonal beauty, justifying their selection for Metropolitan debut. The soloist with Victor Kolar and the Ford Symphony Orchestra and Chorus was Joseph Knitzer, a young violinist in his early twenties, the winner of an award from the National Federation of Music Clubs. Playing with skill and depth of feeling, Mr. Knitzer proved himself a worthy recipient of the honors which have fallen to him.

During the preceding week, Thursday evening was brightened for radio fans by outstanding musical interludes. Dusolina Giannini, American soprano of the Metropolitan Opera, was guest artist with the Pittsburgh Symphony Orchestra (WJZ). An hour or so earlier Efrem Zimbalist was the highlight on the Kraft Music Hall broadcast (WEAF), a weekly program which seems to favor eminent violinists as its serious soloist, having brought Spalding before the microphone previously.

Henri Deering gave another of his delightful quarter-hour piano recitals over WJZ on Saturday evening. He played Schubert's Impromptu in B flat (op. 142, No. 3), the Gluck-Sgambati Melodie from Orpheus and Eurydice, and Dedication (Schumann-Liszt).

Sigma Alpha Iota to Stage Indianapolis Piano-Playing Project

A piano-playing project in a large scale is to be staged on May 3 at Butler University Field House, Indianapolis, Ind., by Zeta Chapter of Sigma Alpha Iota, national professional music fraternity. The event is

(*Photo by Dexheimer*)

MRS. FREDERIC H. STERLING

called the One Hundred Twenty Five Grand Piano Ensemble Festival and is for the benefit of the fraternity's scholarship and student loan funds. There will be 825 pianists, with 225 playing at one time at 125 pianos. Four groups of 200 players each, arranged according to age, plus twenty-five artist pianists, are to embellish the playing of each group and also to be featured alone in the Arensky suite. Each group plays duets except the senior high school group, which plays special eight hand arrangements by Burton Burkette. Mrs. Frederic Hamilton Sterling, president of the patronesses of Zeta Chapter, is executive chairman of the festival.

Players have been entered in the festival by some 150 teachers who responded to an invitation to all piano teachers over Indiana to enter their best pupils in the festival. Rehearsals have been held for several weeks for groups of fifty or sixty players in Indianapolis four afternoons and evenings each week and at over-state practice centres. The director is Frank O. Wilking, owner of the Wilking Music Company of Indianapolis, who is supplying the pianos without charge. The pianos have been made especially for the festival by the Wurlitzer Grand Piano unit of De Kalb, Ill. Among the manifestations of wide interest in this festival is the fact that three national news reels are taking pictures of the last rehearsal. Major Bowes is to give it publicity on one of his radio programs. Delegations are expected from Cincinnati, Chicago, Louisville and other cities.

Marjorie MacKown's Piano Quartet for Rochester Festival

At the Eastman School Festival of American Music, to be held at Rochester, N. Y., April 27 to May 1, the piano quartet in F minor of Marjorie MacKown, played by Mrs. MacKown (piano), Alexander Leventor (violin) and Allison MacKown (cello) is to have a first performance. The quartet is in four movements. Both Mr. and Mrs. MacKown appeared with the Rochester Civic Orchestra recently. They also are to be heard over the air on April 29, Mrs. MacKown playing Saint-Saëns Wedding Cake Waltz, and in joint recitals in Rochester and the vicinity.

Smith College Summer School of Music
JUNE 29 TO AUGUST 8, 1936
Courses in the Theory and Practice of Music
Public School Training and Practice Teaching
Piano, Organ, Voice, Violin and Cello
Complete modern equipment and excellent library facilities.
Catalogue upon request.
W. T. MOOG, Director, Sage Hall, Northampton, Mass.

EMANUEL LIST — BASSO — METROPOLITAN OPERA COMPANY — Mgt. Richard Copley, 113 W. 57th St., New York

ALVA FEDDE — SOPRANO—POETESS — Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS — Programs of Original Poems and Music — Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. Circle 7-4161

JULIUS HUEHN — BARITONE, Metropolitan Opera Co. — Management: HAENSEL & JONES, 113 West 57th Street, New York City — *Division: Columbia Concerts Corp. of Columbia Broadcasting System*

BARBARA BLATHERWICK — RECITAL — COLORATURA SOPRANO — OPERA — Athenaeum Concert Management, 113 West 57th Street, New York — PUPILS ACCEPTED — The Italian Bel Canto founded on the principles of Manuel Garcia — Studio 49 Fifth Ave., N. Y. — Tel. GRamercy 5-6392

NORENA — METROPOLITAN OPERA — Management: NBC ARTISTS SERVICE — 30 Rockefeller Plaza, New York

ROSA PONSELLE — Exclusive Management LIBBIE MILLER, 113 West 57th St., New York City — *Victor Records*

LOUDON GREENLEES
SCOTTISH BARITONE
"A Distinguished Singer With Musical Intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

London Does Not Monopolize British Activities in Tone

Important Concerts Elsewhere—Stravinsky and Son Heard—Choral Festivals Begin—New Bartok Cantata—William Kirby Conducts—Women as Symphonic Leaders

(*Continued from page* 5)

The Glasgow Orpheus Choir, that crack organization from the North, gave a more conventional program of part-songs by Parry, Bruch and others, including the composer, Sir Hugh Roberton, himself. Everything this choir does is so highly polished that the "how" seems more important that the "what."

Recitals

The same might be said of John McCormack, who once again drew a large number of his admirers to the Albert Hall. Nothing new can be said about "Our John". It would be news if for once he did not sing Irish folk-songs, and if the audience did not like what he did.

Two Viennese pianists, one of each sex—have appeared recently, namely, Joseph Weingarten and Poldi Mildner. Weingarten in Beethoven and Haydn is accomplished, but tends to dynamic exaggeration (which was all to the good in Bartok, *et al*). Poldi Mildner gave her best in Schubert's Wanderer Fantasy. Brilliance is her outstanding quality.

John Hunt, the young English pianist, played Schubert too, namely, the unfinished C major sonata, and did it extremely well.

Events in Other Cities

Although most of England's professional music-making is centered largely in this city, an account of London's activities cannot possibly be a complete picture of British musical life. There are for one thing the activities of local symphony orchestras in places like Manchester, Birmingham, Liverpool; then the intense activity of local choral bodies, culminating in annual competitions and other festivals; and the music festivals of the cathedral towns and the principal seaside resorts (such as the recent Bournemouth Festival, of which more anon). Finally there are the efforts of certain university towns with partly amateur and partly professional forces to cultivate certain composers or schools, usually due to the idealism of some local musician or scholar.

Typical of this kind of activity is the annual performance of the Glasgow Grand Opera Society under the leadership of Dr. Eric Chisholm. This society has performed standard operas with an almost exclusively local personnel for thirty years, and until recently enjoyed a large financial surplus which was usually donated to charity. A few years ago Dr. Chisholm, eschewing profit, got the idea of producing instead of the regulation repertoire, operas which for lack of popularity have fallen by the wayside but which nevertheless possess artistic merits of a high order and are therefore interesting to the student and the seeker after beauty.

Berlioz Opera—"Grand" and Comic

In the pursuance of this quest Dr. Chisholm last year produced Berlioz' Les Troyens. This year—this week in fact—he has resurrected the same composer's operas, Benvenuto Cellini, a "grand" opera (which when given at Covent Garden in 1853 was howled down) and Beatrice and Benedict, based on Shakespeare's Much Ado About Nothing, which has never been heard in this country at all. The performance of both these works (as well as Schubert's *Singspiel*, The Faithful Sentinel) was from all accounts excellent—considering the natural limitations of the enterprise. Moreover, Beatrice and Benedict was, despite its faults, discovered to be a charming if wayward creation, full of life, romantic fantasy and studded with isolated musical gems.

As for Benvenuto Cellini, the critics could not with the best will in the world proclaim it a neglected masterpiece. Yet in the words of one (Richard Capell, writing in the Daily Telegraph) it is "marked with qualities that should have saved it from the astonishing neglect it suffered." Of the three acts, the second is called "positively brilliant," consisting essentially of scenes in the hurly-burly of the Roman carnival, and there are "originality and vitality that few operas of a hundred years can boast."

Incidentally, a young tenor, Eric Starling, who sang the hero part, appears to have put himself definitely on the musical map.

Two Stravinskys at Bournemouth

The Bournemouth Musical Festival, an institution owing its national fame to the energy of Sir Dan Godfrey, its former conductor, had an auspicious restoration at the hands of a mere youngster, Richard Austin, son of Frederic Austin, singer, composer and operatic producer. Austin Junior is a conductor and *entrepreneur* worthy both of his sire and his predecessor. For a whole week he served up concerts which for variety, novelty and entertainment value left little to be desired.

The festival began with Verdi's Requiem sung by the Municipal Choir under Frank Idle, after which Mr. Austin and his guest conductors—Sir Thomas Beecham, Sir Henry Wood, Sir Dan Godfrey (whose portrait, presented to the town on this occasion, will henceforth adorn the famous Pavilion) and Igor Stravinsky, at the head of the augmented Municipal Orchestra presented works ranging from Handel and Mozart to Turina and Stravinsky, and beyond. An overture by Frederic Austin (the conductor's father) entitled The Sea Venturers and an Argentine suite, Scenes from Catamarca by Blamey Lafone, had their first English hearings and made a good impression as lively descriptive music.

Stravinsky conducted three of his works, including the Capriccio for piano and orchestra, in which his son, Soulima Stravinsky, made an auspicious first appearance as soloist. Among the other soloists were Ina Souez, American soprano, Albert Sammons and Arthur Rubinstein.

Choral Harbingers of Spring

In London the approach of Easter has brought a speeding-up of activity, especially in the choral and orchestral fields. The complete—uncut—performance of Bach's St. Matthew Passion which has now become an annual event, was presented by the Bach Choir at the Queens Hall under Reginald Jacques, and in Westminster Abbey by the Abbey Choir. The Bach Choir's performance was by far the better, for here is a mature organization which has thoroughly mastered the great cantor's style. Of the soloists, Eric Greene and Steuart Wilson, tenors, and Roy Henderson, baritone, were tried campaigners, while Noel Eadie, well known as a coloratura soprano, was found to have a voice and technic admirably adapted to this task. Mary Jarred was an accurate and rich voiced contralto. The audience in these performances arrives at 11 a. m. and except for a luncheon interval, stops till 4.30 p. m.

The Royal Choral Society, under Dr. Malcolm Sargent, gave a fine performance of Elgar's Dream of Gerontius, in the Albert Hall. This was preceded by William Walton's Belshazzar's Feast, which made a powerful impression last year but did not maintain it this time, due possibly to an inferior performance.

Bartok's Cantata Profana

The B.B.C. Symphony Orchestra brought its season to a triumphant finish under Dr. Adrian Boult, with Beethoven's Ninth—a good performance so far as chorus and orchestra were concerned. The soloists, except for Norman Walker, baritone, and Astra Desmond, contralto, were less satisfactory, having been substituted at the last moment for others indisposed. This unwelcome necessity also militated against the success of the novelty of the evening, Béla Bartók's Cantata Profana. But this work in any case would hardly have added to the excellent Hungarian composer's reputation here. Its subject—the folk ballad about the peasant whose nine sons are turned into stags—is too naive to profit by so sophisticated a treatment. In fact the conversation between the stags and their human father strikes one as rather inane. Bartók's melodic style, though less ultra-modern than usual, is not vocal in any accepted sense and one's sympathy for the solo singers (Parry Jones and Arnold Matters) was acute. Dr. Boult is nevertheless to be congratulated on surmounting the diabolical difficulties of the score.

Finishing Up

The Royal Philharmonic Society, too, is finishing its season this week also with a choral work, Berlioz' Damnation of Faust—of which more next time. Its penultimate concert under Sir Thomas Beecham was not a happy occasion. Sir Thomas chose to finish the program with Brahms' magnificent C minor symphony; but at his hands it fell into bits. There was no build up, no real continuity in line, no intensity. And the audience would have been grateful for some real meat—after Boccherini's little D minor symphony, which is pretty, and Chausson's B flat, which has gone prematurely stale.

Beecham's Sunday afternoon concerts with the same orchestra end next week. Beethoven's eighth symphony, better suited to Sir Thomas' temperament than the "heavier" ones, was the chief item of the last program, with Delius' Sea Drift (with choir and John Brownlee, baritone) as a special treat for those who like Delius.

Rachmaninoff Draws

The last of the Courtauld-Sargent concerts brought a celebrity as soloist, and at both performances the hall was packed. Rachmaninoff played his familiar third concerto with his usual aplomb and brilliance but left little in the mind afterwards except astonishment. Dr. Sargent, who accompanied, shared in the general enthusiasm and filled the program with Berlioz (Beatrice and Benedict overture), Ravel and Borodin (second symphony). These concerts unfortunately are becoming more and more like all the other symphony concerts with their variegated fare, instead of maintaining a rather special classical standard supported by superlative performance.

Free Lance Orchestras

While "official" symphony series are drawing to their close, unofficial orchestral organizations and groups are commanding more attention than usual. The Aeolian Chamber Orchestra, for instance, conducted by Henry Joachim—a collateral offshoot from the Joachim family—gave a rather out of the ordinary program, including Hindemith's Spielmusik and a curious violin concerto by the ancient Dr. Arne, arranged or compiled by Mr. Joachim. It was a hybrid in more ways than one, comprising a slow movement for unaccompanied violin, and an *allegro* for two solo violins, solo cello and orchestra—a strange medley of styles. Daisy Kennedy was the chief soloist.

Then there was William Kirby, an American and a Harvard man, who has been acquiring baton technic here in London and tried it out with a contingent of twenty-eight Philharmonic players. His program was well chosen—Beethoven's Prometheus, Mozart's C major piano concerto (with Norman Tucker as soloist), Ravel's Tombeau de Couperin and Roussel's Petite Suite. He had everything under perfect control—rather tensely—but freedom comes with experience. American conductors are still rare, and here is a promising candidate.

Women Conductors

Women conductors have been active, too. I am still too old-fashioned to like the sight of a skirted figure waving a baton. On the other hand, when a whole orchestra is female, a male conductor rather suggests the barnyard. So the British Women's Symphony Orchestra was justified in taking on a *maestra* once again. Grace Burrows does a good workmanlike job; and she not only keeps time but maintains consistent rhythm. Brahms and Delius double concertos played by Andrée and Juliette Alvin yielded some interesting results, but here a lack of balance showed itself which had not been apparent in the Haydn symphony. A new overture by Muriel Talbot Hodge to J. M. Synge's play Deirdre of the Sorrows, made this part of the concert 100 per cent feminine. It was plaintive and Celtic.

Another woman conductor, Dorothy Erhart, has her own orchestra and is doing well with it. She played the clavier part in Bach's F minor concerto and conducted from the keyboard "as in the olden time"—a beautifully balanced performance. She also led Hindemith's five orchestral pieces and two British novelties, of which the less said the better.

And finally we have had no less than four concerts of the New London Orchestra, conducted by yet another lady-batonist, Joan Bickers, with classic and modern rarities, Bach concertos single and double and, by way of tribute to King George's memory, Handel's official lament for a previous monarch, Queen Caroline, sung by a rather too cheerful choir. All of which proves that the last male prerogatives are disappearing and it is becoming more and more a woman's world.

William Primrose, a first-class English viola player, presented among other things Ernest Bloch's viola suite—probably the longest work of its kind in existence. It gripped and held the attention of the audience—which is saying a good deal both for the work and its interpreter.

Among the recitalists of the week, one of the distinguished names was that of Nicholas Medtner, who now makes his home in England. He presented some of his own works for piano, and with the aid of that remarkable singer Tatiana Makushina, for voice and piano. He made a real impression as usual, though of a wholly unsensational kind.

Sensational is the word, on the other hand, with which to describe Larry Adler's performance on the harmonica. Whether or not it is legitimate to play Vivaldi, Ravel, Frank Bridge *et al* on a mouth-organ, it certainly is astonishing, and virtuosity is usually its own reward.

Two Leaders for St. Cecilia Club

Willard Sektberg will share with Leon Barzin the conductorship of the Saint Cecilia Club of New York, the former beginning in January, 1937.

AFFILIATED MUSIC CORPORATION

JUST ISSUED

LAMENT by J. CHRISTOPHE BACH (1642-1703, Johann Sebastian Bach's uncle),
freely transcribed for Solo Violin and String Orchestra in 9 parts by Quinto Maganini.

Orchestra score 60c net. Orchestra parts 60c. Extra string parts each 15c.
Time of performance 9 minutes.

Music sent on approval. If unable to procure from your local dealer apply direct to:
AFFILIATED MUSIC CORPORATION
Sales and Rental Division
549 West 42nd St., New York City

IDELLE PATTERSON A. RUSS
VOCAL STUDIOS
A Natural Production of Tone Without Limitations
Based on Concrete Fundamentals
SINGING IN ALL ITS BRANCHES
326 West 76th Street, New York City
Auditions by Appointment Telephone ENdicott 2-4616

ROMANO ROMANI,

New York vocal coach. A number of his artist have been active lately. Mina Horne, returned recently from appearances in Italy, sang Aida in Brooklyn on April 14. Elsa Lowenfish was the final vocal contestant in the Naumburg Auditions. Edith Alexander is in Hollywood and Gertrude Niessen is still heading the Follies cast on Broadway. Catherine Dench Hawks made her New York debut this season and José Santiago-Font has finished his season at the opera in Barcelona, Spain. (Photo copyright by David Berns.)

Sixty-five Per Cent of Columbia Concerts Attractions Native Born

Of the 109 artists and special attractions under the management of Columbia Concerts Corporation for 1936-37, sixty-five per cent are American born. This central booking agency, which represents the amalgamation of Concert Management Arthur Judson, Evans and Salter, Metropolitan Musical Bureau, Wolfsohn Musical Bureau and the Community Concert Service, reports that the demand for native talent, particularly for singers and instrumentalists of the rising generation, is increasing throughout the country.

According to a press release from the Columbia Concerts affiliates, with generally improved conditions, the music business is better than ever before. Three factors are mainly responsible for the increase in bookings and the expansion in audiences, Columbia Concerts officials find. First has been the rising market for concert artists on the air with the subsequent creation of radio listeners, conditioned, by regular broadcasts of good music, into new concertgoers. Second has been the vogue for the musical films. Hollywood stars include such singers as Grace Moore, Lily Pons, Lawrence Tibbett, Nelson Eddy and Nino Martini and the cinema public as a result is now another reservoir from which concert followers are being drawn. "Third," says the report, "is the pioneer work done by the Community Concert Service in turning vast hitherto music-barren territory into towns where music flourishes as a part of the daily life of the average person."

Columbia Concerts Corporation announces the following list of artists and attractions for next season:

Sopranos: Elsa Alsen, Josephine Antoine, Lucrezia Bori, Rosemarie Brancato, Hilda Burke, Agnes Davis, Helen Jepson, Maria Kurenko, Hulda Lashanska, Lotte Lehmann, Helen Marshall, Grace Moore, Gunda Mordan, Lily Pons, Emma Redell, Grete Stueckgold, Charlotte Symons, Rose Tentoni, Carolyn Urbanek, Jeannette Vreeland.

Mezzo-sopranos: Rose Bampton, Helen Olheim.

Contraltos: Karin Branzell, Coe Glade, Kathryn Meisle, Enid Szantho, Elizabeth Wysor.

Tenors: Paul Althouse, Michael Bartlett, Joseph Bentonelli, Robert Betts, Dino Borgioli, Richard Crooks, Beniamino Gigli, Charles Hackett, Frederick Jagel, Allan Jones, Charles Kullmann, Albert Mahler, Nino Martini, James Melton, Lanny Ross (1937-38), Lee Sherman.

Baritones: Edgar Allan, Frederic Baer, Richard Bonelli, Nelson Eddy, Wilbur Evans, Igor Gorin, Alexander Gray, Julius Huehn, Fred Patton, Paul Robeson, Conrad Thibault, Lawrence Tibbett.

Pianists: Webster Aitkin, Simon Barer, Harold Bauer, Alexander Brailowsky, Eugenia Buxton, Robert Casadesus, Ralph Dobbs, Dalies Frantz, Robert Goldsand (1937-38), Vladimir Horowitz; Ernest Hutcheson, Jose Iturbi, Muriel Kerr, Eugene List, Guiomar Novaes, Serge Prokofieff, Ezra Rachlin, Ernest Schelling, Ruth Slenczynski.

Two-Pianos: Ethel Bartlett and Rae Robertson, Malcolm and Godden.

Violinists: Ruth Breton, Iso Briselli, Jascha Heifetz, Yehudi Menuhin, Nathan Milstein, Ruth Posselt, Manuel Quiroga, Ruggiero Ricci, Toscha Seidel, Albert Spalding, Joseph Szigeti.

Cellists: Gaspar Cassado, Marcel Hubert, Hans Kindler, Gregor Piatigorsky, Alfred Wallenstein.

Guitarist: Andres Segovia.

Special Attractions: La Argentina and Her Spanish Ballet with Escudero, Jooss European Ballet, Bauer and Spalding in Sonata Recitals, Hall Johnson Negro Choir, Russian Imperial Singers, Charles Hackett and Agnes Davis in scenes from romantic operas.

Harpists: Beatrice Burford, Mildred Dilling, Carlos Salzedo.

Ensembles: Barrere Little Symphony, Barrere Woodwind Ensemble, Barrere-Salzedo-Britt, Dilling-Hubert, Gordon String Quartet, Hart House String Quartet, Kneisel-Alden-Turner, Salzedo Harp Ensemble, Trio Italiano (Casella-Poltronieri-Bonucci), Philadelphia Chamber String Sinfonietta.

Flutist: Georges Barrere.

Dancers: Angna Enters, Fowler & Tamara, Carola Goya.

American Soprano Tells of Experiences In Singing at London Royal Jubilee

Agnes Davis, Curtis Institute Artist, Had Intensive Training for Engagements in Opera and as Soloist with Leading Symphony Orchestras

The English-Speaking Union of Philadelphia reached hands across the sea last summer by sending a group of young American artists to represent their country musically during the Silver Jubilee celebrations of the late King George V in London. Agnes Davis, soprano, one of the chosen singers, recounted something of this memorable journey in a recent interview. Her companions were Rose Bampton, contralto, Benjamin De Loache, baritone, Philip Frank, violinist, Martha Massena, pianist, the Curtis String Quartet, and Elizabeth Westmoreland, accompanist.

"We went over in June, and were presented in two concerts in the British capital, one at Lady Astor's home, the other at the American Embassy. Both programs were all-American in content. Our audiences were made up of distinguished people, and were brilliant to behold, resplendent with uniforms, decorations and jewels.

"Attendance at the Jubilee was one of the experiences of a life time. I think there is no nation so able as the British in staging pageantry that is spectacular, but at the same time significant and in keeping with noble tradition. A stranger within their gates, I was still moved deeply by the enthusiasm of the crowds, and their sincere affection for the royal family. It was all the more impressive because thousands of those who thronged London were colonials and had come from the ends of the earth. Many must have been seeing England for the first time, but the hearty cheers they gave their passing sovereigns left no doubt as to their feeling for the mother country."

Appearances in America

Back in her own country, Miss Davis began a season which has included appearances with the New York Philharmonic Orchestra under Klemperer, in the Lulu Suite of Alban Berg on November 28, 29, 30 and December 1. She went on a concert tour to the Pacific Coast with Charles Hackett, offering programs of scenes from opera. Her radio schedule took in an appearance with Wilbur Evans on the Atwater Kent Hour. Then Miss Davis embarked on her own concert tour of the South after the first of the year, her itinerary taking her as far west as Texas. Her first concert of this season was in Duluth, Minn.

Miss Davis is the daughter of Col. W. A. Davis, U. S. A., and a native of Colorado. She studied voice with Florence Lamont Hinman of Denver, and in 1927 won first prize in the Atwater Kent auditions. Emilio de Gogorza heard her in New York, and accepted her as his pupil for the Curtis Institute of Music, Philadelphia. She entered the institute in January, 1928, and continued her studies until May, 1935. The summers of 1929, 1930 and 1931 she spent in Paris, continuing her voice lessons with Mr. de Gogorza. She received her degree of Bachelor of Music from the Curtis Institute in May, 1934, and then returned to the Curtis Institute for another year in post graduate work.

AGNES DAVIS

While Miss Davis attended the Curtis Institute, she specialized in vocal study and coaching, but in addition she was given the broad supplementary background which this school offers. She took training in piano, and her theoretical subjects included solfège, dictation, sight reading and fundamentals of theory. In academic branches, she had comparative arts, English diction, French, German, Italian and Spanish. She also attended classes in fencing, dancing and platform deportment. For several seasons she sang minor roles with the Philadelphia Grand Opera.

Sang Important Roles

Miss Davis' first big engagement was in 1934. This was when she took part in the Immolation Scene from Götterdämmerung with Stokowski and the Philadelphia Orchestra. The occasion was the experiment with electric wire transmission which Stokowski made in collaboration with the Bell Telephone Company. With the same conductor and orchestra, she sang in the Beethoven ninth symphony, and made recordings of both these performances.

In 1934, too, she was given the soprano role in Falstaff under Fritz Reiner with the Philadelphia Orchestra opera presentations; and appeared again in Rosenkavalier, with Reiner once more conducting. She also sang in Hänsel and Gretel under the baton of Alexander Smallens.

Miss Davis appeared several times under Eugene Ormandy's direction last season, three performances of the Immolation scene, one with the New York Philharmonic Orchestra, one with the Philadelphia Orchestra, and the third with Mr. Ormandy's own orchestra, the Minneapolis Symphony. Again with Mr. Ormandy conducting, she was soloist twice in the Beethoven ninth symphony; once in the Mahler symphony with the Philadelphia Orchestra, and she sang in The Messiah in Minneapolis. M. L. S.

STAGEFRIGHT
ITS CAUSE AND CURE
GOODHUE STUDIOS
Book, $1.10 Postpaid
56 Fayerweather St., CAMBRIDGE, MASS.

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

MILLO PICCO
TEACHER OF SINGING
For many years leading baritone in Europe and at Metropolitan Opera
Hotel Dauphin, New York TRafalgar 7-2300

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0706

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6810

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

GIGLI
WORLD FAMOUS TENOR
RETURNING TO AMERICA 1936-37
now booking
METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th St., New York, N. Y.

LOTTE LEHMANN
World Famous Soprano
Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

LA ARGENTINA
And Her Spanish Ballet Company
With ESCUDERO and Carmita
Management: Metropolitan Musical Bureau, Inc.

WOTAN ZOELLNER
VIOLINIST
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

Karin Branzell
CONTRALTO
Now at Munich Opera

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

TITO SCHIPA
Leading Tenor Metropolitan Opera
Mgt.: Harry Oshill,
9418 R.K.O. Bldg.,
Radio City New York

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York.

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

JAMES MELTON
TENOR
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL**
VIOLINIST
Concert Mgt.: BERNARD R. LABERGE, Inc.
2 West 46th Street, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Personal Representative: Edwin Wedge,
52 Vanderbilt Ave. (Room 1907) New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—METROPOLITAN OPERA CO.
Management: Annie Friedberg
250 West 57th St., New York

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
45 Prospect Place, Tudor City, New York City

FLORENCE AUSTRAL
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

Lincoln Cathedral Choir
a cappella
Cornhusker Hotel, Lincoln, Nebraska

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

GEORGE LEYDEN COLLEDGE
CONCERT MANAGEMENT
30 Rockefeller Plaza New York

G. H. DALRYMPLE
ARTISTS' REPRESENTATIVE
229 West 42nd St., New York
Wisconsin 7-9553 LOrraine 7-2996

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

CHARLES L. WAGNER, INC.
CONCERT MANAGEMENT
511 Fifth Avenue New York

Raab Master Piano Class in New York

For the third successive year in New York, Alexander Raab will give an intensive course in piano playing, emphasizing the basic principles of piano technic, interpretation and pedagogy. The course begins April 27. Mr. Raab held his first master class in

ALEXANDER RAAB

New York City in the spring of 1934, in order to acquaint pianists and teachers with his teaching and its results, who were not able to journey westward to Chicago or California. Originally scheduled as a five weeks' course, it was extended three weeks longer. The second master class was held in the spring of 1935, and registrations were made a year in advance for his return this year, his third consecutive season in New York. Mr. Raab added San Antonio, Tex., to his schedule in 1935, where he will return in June of this year.

Music Notes from Coast to Coast

OKLAHOMA CITY, OKLA.—Lawrence Tibbett's popularity in Oklahoma City was evidenced by a capacity house when he gave a concert at the Shrine, the closing attraction of the Artists' Series for this season.

Tibbett's versatility was demonstrated in a program ranging from the aria Nemico della Patria from Andrea Chenier, to De Glory Road, one of the encores heard in response to many requests. Stewart Wille at the piano gave his usual fine support, playing two solo numbers also.

Grace Moore was scheduled for a concert on March 13, but the engagement was cancelled.

Listed for next season's Artists' Series are Helen Jepson and Joseph Bentonelli in joint recital in October, Vladimir Horowitz, the Ballet Russe de Monte Carlo, Ginnette Neveu, violinist, and Nelson Eddy. These concerts and all theatricals will be held in the Warner Theatre which Mrs. Hauser has leased, after managing the Shrine Auditorium for three seasons. She will move her organization on May 1.

The Warner is the old legitimate house and has been thoroughly renovated and redecorated. It is air-conditioned, has the latest lighting facilities, and the acoustics are said to be perfect. F. P. H.

SASKATOON, CAN.—The Saskatoon Orchestra, with Arthur Collingwood as conductor, concluded the season with three Sunday evening concerts. Mozart's G minor symphony, Schubert's Unfinished and Beethoven's fifth with several smaller works were programmed. The success and popularity of this aggregation was evinced by the large audiences on each occasion. The soloists were Dorothy Overholt in a Haydn violin concerto, Walter Christopherson playing Grieg's piano concerto and Reginald Bedford in Bach's D major concerto.

In recognition of his affiliation with the Musical Art Club, Percy Grainger, honorary president, was presented with a handsome Chinese lacquer box, suitably engraved. A party of four, headed by Doris Killam, made the presentation in Winnipeg.

Handel's Messiah, Beethoven's Mount of Olives and Stainer's Crucifixion were among the Good Friday offerings by the church choirs of the city.

Rossetter Cole's sonata for violin and piano, a Koechlin sonatina and numerous works by other contemporary composers formed the program of the Women's Musical Club. The paper was given by Mrs. A. S. Morton.

Elizabeth Morrison addressed the Musical Art Club on Ecclesiastical Music. Several plain-songs, Bach chorales and compositions by Madeley Richardson, including numbers from his Southwark Psalter, were used as illustrations.

C. P. Seeley, principal of the Normal School, spoke to the Music Teachers' Association on the importance of a cultural background in higher education. The meeting was presided over by Helen Davies Sherry, president.

In celebration of one year on the Canadian Radio Commission, the Maids and Middies, Elizabeth Morrison as director, gave a musicale in The Bessborough. The program consisted of excerpts from operas and musical comedies. L. G.

SEATTLE, WASH.—With one of her unique recitals, Martha Graham brought the Schultz Series of dance recitals to a brilliant conclusion on March 20. A few years ago Martha Graham and Louis Horst were at the Cornish School for a summer session, and the reception accorded them at the Moore Theatre evidenced that their work had not been forgotten.

Pro Musica presented Alexandre Tcherepnine in an evening devoted entirely to his own compositions on March 18. As a pianist, he is a brilliant and sincere performer. Most of this young composer-pianist's compositions show such a strong influence of the far East that no doubt some of the content of the music may be lost to Western ears—accustomed as we are becoming to dissonances and unusual idioms.

The Associated Studios presented Phila Klamm, soprano (pupil of Ella Helm Boardman), assisted by Edith Kendall Williams, violinist, in recital on March 25. A boys' program (pupils of John Hopper) was heard on March 27.

As the first of a series of spring and summer recitals, Paul Pierre McNeely, pianist, presented a group of six splendid instrumentalists in an attractive concert on March 22. J. H.

Massachusetts Women's Clubs Hold Music Conference

BOSTON—One of the outstanding musical events in Boston in March was the Annual Music Conference of the Massachusetts State Federation of Women's Clubs which was held in the Crystal Ball Room of the Bradford Hotel. The program opened with the Choral Society (George Sawyer Dunham, conductor) with Reginald Doardman at the piano, singing a group of American compositions, by Gulesian, Manney and Daniels.

Mrs. William Arms Fisher then gave a talk on America Becoming Chorally Conscious. Pearl Bates Morton, of the Frank LaForge studio, with Ernest Harrison at the piano, sang a group of songs by Staub, Wolf, Giannini and Wagner. John P. Marshall, dean of Boston University College of Music gave an interesting talk on Music Over England. Other speakers were Apolline Blair of Washington, D. C., Fabien Sevitzky, conductor; Clara Endicott Sears, author and poet; Mabel Daniels, composer, who made a plea for more good music on the radio and urged singers to study American music with the same zeal that they apply to music by foreign composers. The Wollaston Woman's Club Chorus, with Maude Howes conducting and Edith Barry at the piano gave an interesting group of choral numbers.

Katheryn Ford, American pianist and composer who has offered concerts in the Middle West and New England presented an unusual lecture and demonstration on the Moor Double Keyboard Piano. Mrs. Ford played Haydn's Fantasia in C, the Chopin nocturne in F minor and the Rachmaninoff etude (No. 4) in E flat. Mrs. Ford was enthusiastically received and responded to hearty applause. Much interest was evinced in the piano, and Mrs. Ford explained and demonstrated the instrument. The piano was on view at the Hotel Bradford the day following the Annual Music Conference.

Dr. H. Augustine Smith and the Boston University Choral Art Society offered a rehearsal and lecture hour on The Choral-Art of the Italian Polyphonic, The Russian, The English Madrigal and the American Schools of Music. Moses Smith, music critic of the Boston Evening Transcript gave a short talk on the Critic's View Point. Mrs. Moses H. Gulesian (Grace Warner) the chairman of the Music Division is a well known Boston pianist and composer and it is to her, that the credit of this musical day must go. L.D.

Georges Miquelle's Engagements

Georges Miquelle, cellist, recently joined with Mary Van Doren, pianist, and Mary Manning, accompanist, in a concert at the Toledo Museum of Art, Toledo, O. Mr. Miquelle has given a New York recital this season, made several radio appearances, and also played programs in Detroit, where he is the first cellist of the Detroit Symphony Orchestra. Late in March Mr. Miquelle conducted the second annual concert of the Wayne County Medical Society Symphony Orchestra and the Wayne County Medical Society Glee Club in Detroit. For about a year Mr. Miquelle has headed this orchestra, which is composed entirely of doctors, who meet once a week in the winter season. At this year's concert Mr. Miquelle was given an honorary membership in the Wayne County Medical Society.

ELEANOR BERGER
CONTRALTO
G. H. DALRYMPLE, Personal Representative
229 West 42nd St., New York City

EMANUEL FEUERMANN
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

ARTHUR LOESSER
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

BUY FROM YOUR LOCAL DEALER

Prague Season Rich in Novel Music

(*Continued from page* 5)

seemed not at all to understand the French manner.

Käthe Walter, returned from her year of Belgian triumphs, sang Eurydice. She has never been in better form. Her soprano has gained in power and warmth, her acting in charm and naturalness. Murt Erich Preger did a full-voiced Pluto; Elisabeth Wanka, as Public Opinion, surprised with a funny costume composed of newspaper cuttings. Martin Costa, as Orpheus, as also the other soloists, left much to be desired from the vocal point of view. Hans Piperger and Leopold Kotulan supplied colorful settings. Alois Bisom trained the ballets. The large audience was not aware of the stylistic blunders and applauded its "own" Orpheus trimmed with "gags."

Konetzni as Brünnhilde

The restoration of Wagner's Die Walküre, restudied by Otto Erhardt, presented Anny Konetzni as Brünnhilde. The audience was delighted with her voluminous and eloquent organ, used with economy and artistry. The second was Maud Heaton, not yet ripe for Fricka. Another newcomer, Fred Destal, disclosed vocal gifts but no convincing portrayal of Wotan. With each performance Hilde Konetzni, Anny's sister, seems to make the part of Sieglinde more her own. Adolf Fischer as Siegmund and Magnus Andersen as Hunding shared in the plaudits. Fritz Rieger conducted Wagner for the first time.

Among other guest artists, special mention must be made of Richard Tauber, who stirred his listeners with his excellent work in modern operettas. Tannhäuser brought Else Fink, a new Elisabeth. Her soprano, which lacks glowing intensity in the dramatic moments, gave the lyric passages singular beauty and warmth.

Vienna Orchestra Not Heard

The Vienna Symphony Orchestra and its leader, Oswald Kabasta, visited Prague in order to give a concert under the auspices of the Austrian ambassador. I regret that I did not hear the performance, but as the Bel Canto Concert Management—the most "ungentle" administration in Prague—preferred to refuse me a ticket, it was not possible.

After being applauded for his faithful reading of My Country, tone poem by Smetana, Karel Jirak conducted the Czech Philharmonic Orchestra in a list of modern Czech compositions. A dramatic overture by Frantisek Picha was of little importance; a symphonic work, Zrany by Josef Suk, disclosed monumental character; concerto for violin by Paroslav Jezek is music of radical variety, concertmaster Novak evoking admiration for his brilliant delivery of the solo part.

Pasquiers Welcomed

The French Trio Pasquier made its initial bow to the Prague public with tremendous success. Rarely have we heard trio performances of such a degree of unity, exquisite care for detail, and perfect blending of the instruments. The program, which concentrated upon French music, opened with the world premiere of a trio in F minor by Guy Ropartz—a four-part work with a slow movement of beauty and depth. New to Prague were also trios by Jean Rivier and Jean Françaix, not to overlook Six Fables for piano by Ferroud, and three pieces for piano by Roussel, played by Germaine Leroux with her wonted art. The sold-out house acclaimed this rare concert.

The Reichenberger Trio (Hans Metzger, violin, Erwin Walda, cello, Herbert Haffner, piano) was introduced by the German Chamber Music Society. The newcomers did not deeply move their listeners with Brahms' opus 8 and a trio by Gunter Rafael, young German composer of tedious ideas. Between these works Hilde Konetzni sang eight Beethoven Lieder with musical understanding and charming grace.

Chamber Music Novelties

In remembrance of the late composer Josef Suk as teacher, the Pritomnost Society arranged a copious selection from works of his pupils. A new string quartet by Sturm and a song cycle for mezzo and string ensemble by Vladimir Hanousek, displayed two talents of wilful but impressive melodics. Emil Hlobil wrote Little Pieces for Piano, useful in music lessons, and a successful Serenade and Burlesque for violin and piano. Piano sonata by Karel Reiner took effect with its brilliant writing and richness of tonal combinations. The Peska Quartet, pianists Susskind and Maxian, conductor Ancerl, and Vera Rennetova, mezzo, were heartily approved.

Another long program of Czech novelties was heard in the exhibition hall of the Manes Art Union. Erwin Schulhoff composed music to dark-minded words of Petr Bezruc, surrounded by two anonymous rustic songs of telling melodies. Divertimento for oboe, clarinet and bassoon, by Isa Krejci, was representative of his entertaining and roguish manner. In a suite for violin and piano, Frantisek Picha again proved his ability to write tasteful violin *cantilenaa* without running the risk of sentimentalizing. Five Aphorisms for piano by Dalibor Vackar were a credit to their title, while Pavel Borkovec excelled in two choruses, texts based on old Chinese lyric poetry. The well-filled house cheered the authors, pianists Letfus, Holzknecht, and Vondrovic, singers Otava and Slavicka, wind-instrumentalists Smetacek, Riha, and Bidlo, violinist Zika, the Typografia Choir, and conductor Aim.

Various Recitalists

Wily Schweyda and Margarete Honel-Schweyda, with Frank Pollak at the piano, played an interesting list for two violins, their attainments pleasing an uncommonly large congregation.

Enthusiasm was also showered upon Gerta Resek, pianist, and Hermann Ehm, baritone, the former excelling in modern pieces, the latter breathing his very soul into Lieder by Beethoven, Mahler and Zemlinsky.

Also successful were novelties of contemporary Viennese musicians, performed by Marie Kupf-Mansfeld, charming singer, and Susi Dressler-Narbeshuber, sensitive accompanist and soloist. Franz Langer and Eugen Kalix gave an outstandingly successful two-piano concert.

Frederic Lamond, in his third Beethoven evening, did not offer the excellent readings one hoped for, though his admirers gave every sign of pleasure.

Lily Havlickova advertised herself as a soloist with the Lamoureux Orchestra (Paris) but the proclamation failed to dissemble the manual inabilities of the pianist.

Lieder Recitals

Hana Miska-Vlk deserves praise for doing a modern program of Suk, Ostrcil, Debussy, Roussel, Honegger and Bloch. The listeners were charmed with her quality and the fine piano support given by Vaclav Stepan.

A large crowd greeted Valerie Kvapliova who gave an unhackneyed recital exclusively devoted to Jugoslavian Lieder: Stevan Mokranjac, Stanislav Binicki, Miloje Crvcanin, Marko Tajecevic, Josip Hatze, Antun Dobronic, Antun Lajovic, Lucian Skerjanc and Niko Stritof. Tatjana Baxantova provided accurate accompaniment, and Prof. Miloje Crvcanin made introductory remarks pertinent and delightful.

Norman Notley and David Brynley in England

Norman Notley, baritone, and David Brynley, tenor, who were heard in duet recitals in America this season, since their return to England have appeared in concerts and broadcasts together and separately. Mr. Notley recently broadcast from London to Shanghai and the Far East, presenting songs by Michael Head, English composer, who played the accompaniments. The recital was also recorded for the gramophone. April 5, Mr. Brynley was engaged to broadcast a recital of Elizabethan songs to Shanghai and the Far East with harpsichord accompaniment by Lucille Wallace. Mr. Notley and Mr. Brynley have sung at various large schools, and early in March they illustrated a lecture on program building by Charlotte Spitz, former music critic of the Berlin Vossische Zeitung. Later in the month they sang for the Maharajah of Indore, during his stay in London. The following day (March 20) they appeared at Lord Leighton's house for the Leighton House Musical Society. April 1, they were presented at a large party given by Lady Ottoline Morell.

Mr. Brynley, who is a painter as well as a vocalist, has had one of his pictures chosen for the Redfern Gallery in Bond Street, and another is going on exhibition in Bath.

Concluding an active season, Mr. Notley and Mr. Brynley left England on April 10 for a holiday in Morocco. Afterward they may go to Madeira to give concerts. The two return to America the end of October, and give a New York recital in November.

Films of Musical Manuscripts Shown at N. Y. Public Library

A private showing of films of original musical manuscripts was exhibited on April 9 at the New York Public Library, attendance being at the invitation of Countess Mercati, the sponsor of a collection of these films. Among those present was Arturo Toscanini, in whose honor the collection will be named the Toscanini Collection, "in recognition of the great contribution made by this eminent conductor to the musical life in New York City." In appealing for aid in assembling this collection Countess Mercati pointed out that it would offer to students and musicians an unusual opportunity to study the world's great compositions from their original sources.

RAYA GARBOUSOVA
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

MARION KERBY
CONTRALTO
Management: Anita Davis-Chase
234 Boylston Street, Boston, Mass.

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

MARIA SILVEIRA
LYRIC COLORATURA
G. H. Dalrymple—Personal Representative,
229 W. 42nd St., New York City

Richard Hageman
CONDUCTOR-COACH
Available for New York Recitals
Studio: 157 West 57th St., New York. CO. 5-0770

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
2 West 46th St., New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Management: Annie Friedberg, Fisk Bldg., New York
Columbia Records

JOHN McCORMACK
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

POVLA FRIJSH
SOPRANO
Management: BERNARD R. LABERGE, Inc.,
2 West 46th St., New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

LEON CARSON
TENOR—TEACHER OF SINGING
29 Cottage Place, Nutley, N. J. 160 W. 73rd St., N. Y
Tel.: Nutely 2-2499 Tel.: TRaf., 7-6700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
26, Ave. de Tokio, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Grament, Paris

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik.

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935 1936
Address: 6, Square Leon Guillot, Paris, XV, France

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna

EISENBERG
VIOLONCELLIST
Europe 1935 1936
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252, Fbg. St.-Honoré, Paris

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

DR. OSCAR DANIEL
Voice—Diction—Opera and Concert Interpretation
Teacher of Suzanne Fisher, Herbert Janssen, Margherita Perras, Marlene Dietrich, Maria Cebotari.
June to September at Lugano, Switzerland
October to May in Paris
Add. c/o Musical Courier, 6, Square Leon Guillot, Paris

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio: 93 Cornwall Gardens, London, S. W. 7, Eng.

MARIO FACCHINETTI
COMPOSER—CONDUCTOR
in U. S. S. R. 1935-1936
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed PASTORALE, trio for oboe, piano and violoncello, published by Edition Senart, 20, rue du Dragon, Paris.
Postpaid: France 17.50
Personal address:
170 Bd. Haussmann, Paris

Vienna Has Stage and Concert Novelties

(Continued from page 5)

melodies warrant its success. Three orchestral songs by Wilhelm Kienzl gave a good account of this genuine tone poet. Kerstin Thorborg (who, it is said, is to sing at the Metropolitan next season) was an ideal interpreter of the Kienzl numbers. A Romantic Night Overture, by Josef Rinaldini, is a delicate, well-sounding musical picture. Egon Wellesz' Vorfrühling (Early Spring), the only work of moderately modern harmony on the program, describes in an interesting impressionistic style, the awakening of Nature. Joseph Marx' piano concerto Castelli Romani, is already well known as an effective, melodious work tinged with Southern colors, and one which affords the soloist many chances to display strength and virtuosity. Paul Weingarten did not miss one of those chances and won special applause for his playing.

Symphonic Creations

Guido Binkau, directing the Bruckner Fund Concert of the Vienna Symphony Orchestra, presented his own first symphony entitled Die Nacht. Interesting in form, tasteful in orchestration, it is altogether a remarkable start. The soloist at this concert was Adrian Aeschbacher, Swiss pupil of Schnabel.

Othmar Schoeck, also from Switzerland, conducted a concert of his own works,—noteworthy for their wealth of valuable and serious though sometimes gloomy musical material. Felix Loeffel, Berne *basso profundo*, was the applauded soloist in Schoeck's orchestra-song cycle, Lebendig Begraben (Buried Alive).

At an Orchesterverein concert (Society of Friends of Music) Julius Lehnert performed Alexander Tcherepnine's piano concerto, an interesting, mature and powerful work, the apt soloist of which was Roel Hazenberg, Dutch artist.

Bruckner Fifth in New Version

Oswald Kabasta, at three concerts, conducted Bruckner's eighth symphony, Bach's Passion According to St. John, and finally an exceptional premiere: Bruckner's fifth. The latter, which for sixty years now has been a standard work with all important orchestras, has only recently been published in a new version based on an original Bruckner manuscript in the Vienna National Library. This new version differs in three main points from the one that is usually played: (1) the instrumentation is entirely different; (2) a considerable part is added to the fugue and development of the last movement; and (3) the final soloistic choral of the brass is missing. The work thus sounds entirely new, perhaps more impressive, surely more primitive. The question whether or not these versions (the one just published, and the earlier one edited by Bruckner's personal friends and pupils, Franz Schalk and Ferdinand Loewe) are two different originals by Bruckner and not, as has been charged, the first a free elaboration by the two editors, has not yet been settled.

Like Father, Like Son

A musical event in lighter vein brought to Vienna Johann Strauss, last offspring of the great Viennese waltz-king dynasty, who celebrated his fiftieth anniversary as conductor by directing dance tunes of his two uncles Johann and Josef, his father Eduard, and his grandfather Johann Strauss, Sr. He showed himself a worthy descendant of the illustrious line, not only as a leader, but also by his own compositions, of which a Choral Polka sung by the Wiener Männergesangverein was particularly successful.

Recitals

Alexander Kipnis, new basso of our State Opera, proved in his first recital here to be an artist of beautiful voice and fine culture. Jussi Björling, leading tenor of the Stockholm Opera, won unreserved approval from his Vienna audience. Franz Völker, returning from Berlin, also gave a recital and gained his wonted success.

Concertmaster Concertizes

Richard Odnopossoff, new State Opera concertmaster, appeared as soloist in his own concert, accompanied by his Philharmonic colleagues and directed by Josef Krips, assistant conductor of the State Opera. In his readings of concertos by Mozart, Brahms and Dvorak, Odnopossoff disclosed comprehensive technic and beautiful tone.

Morini's Mastership

Erica Morini played a recital with piano accompaniment by Arthur Balsam. Even without the large apparatus of the orchestra, this artist's pure musicianship and spirited temperament enchanted the audience. The hearers were so electrified by the Paganini Moses Fantasy that they all but stormed the stage.

Eleanor Spencer's Success

Eleanor Spencer, American pianist, gave a recital in the Grosser Musikvereinssaal, playing an all-romantic list. Schumann's Kinderscenen were marvellously presented. Miss Spencer also played Chopin with her established refinement.

Vienna Virtuoso

Franz Schütz, Vienna's best organ virtuoso, gave a concert in which he performed classical works and a modern toccata and fugue by Franz Schmidt, a composer whose mastery of the style of this instrument had been previously proved by other compositions. The first performance of this powerful new production strengthened this impression.

In the concert hall of the new Italian Institute of Culture, Vienna has been provided with a splendid home for musical performances of more intimate character. The institute celebrated the building's opening with a cello recital by Enrico Mainardi, who played old and new Italian music magnificently.

Shortly afterwards an all-modern Italian program was given, the Philharmonic Chamber Orchestra interpreting works by Casella, Malipiero, Dallapiccola and others. Ginevra Vivante, soprano, Clelia Gatti-Aldrovandi, harpist, and Guido M. Gatti, musicologist in introductory remarks, also were heard.

In the Musik der Gegenwart series, evenings of Czech and Danish music were instrumental in service of the valuable idea of cultural exchange. Among the Czech composers, Pavel Haas and Franc Suchy (both from Moravia, formerly a part of Austria) were outstanding, while the Danish concert introduced Knudage Riisager and Jorgen Bentzon as two young musicians whose names will soon become favorably familiar.

Cologne Music Lovers Endorse New Symphonic Work by Rehan

Elmendorff Conducts Novelty—Georg Schumann Plays Piano in His Quintet

Cologne.—The past three concerts of the Konzertgesellschaft were conducted by Siegmund von Hausegger (Munich), Karl Elmendorff (Wiesbaden) and Fritz Zaun (Cologne).

The chief ingredient of the first was the Faust Symphony, by Liszt, in Hausegger's clear and urgent manner. Two songs with orchestra, Dem Unbekannten Soldaten (The Unknown Soldier) by Hermann Unger, sung by Johannes Schocke, tenor of our Opera, were given for the first time.

Elmendorff, well known to Bayreuth *habitués*, presented works of Humperdinck, Haydn and Strauss. At the third concert, an interesting novelty was given: In Memoriam, a symphonic fantasy by Robert Rehan, master disciple of Hans Pfitzner and dramaturgist of the Cologne Opera. The new opus is a solemn, profound piece of writing. It made a deep impression.

Chamber Music

One of the remarkable events was a concert by Edwin Fischer and his chamber orchestra. The eminent pianist played and conducted at the same time, Mozart and Beethoven being his principal offerings. A packed house gave rousing salvos.

Modern Program

The Cologne String Quartet, one of the finest in Europe, gave a successful concert of contemporary compositions. Georg Schumann, conductor of the Berlin Singakademie and vice-president of the Academy of Fine Arts, took the solo part in his high-spirited and romantically winged piano quintet in F. Philipp Jarnach, professor at the Cologne Music High School, was represented by a string quartet in C minor, deeply felt, full-blooded, perfectly formed music. A string quartet in G, a singularly original work by Wilhelm Maler, followed. Songs by Winfrid Zillig (Düsseldorf), sung by Herta Zillig, were not impressive.

The Prisca Quartet gave a fine *soirée* of Grieg and Sibelius and the Cologne Piano Trio won enthusiastic applause for pages of Dvorak, Weber and Beethoven. The ensembles and the spirit had beautiful showing in all the music.

Outstanding Recitals

Sybil Crawley, English soprano, accompanied expertly by Hans Rosbaud, gave an interesting recital. Astonishing how this singer filled songs of Zelter, Reichardt, Haydn, Brahms, Medtner, Kilpinen and Wolf, with rich feeling and expressed it through her unusual vocal powers. She won real honor in this, her first Cologne appearance.

Amalie Merz in her flawless manner sang songs by Schubert and Wolf. Otto Volkmann was the acompanist.

Though still young, Aldo Schoen proved himself a keyboard expert in his recital. Karl Seemann, another rising artist, played Bach, Brahms and Chopin. Frieda Stahl, Cologne pianist, also gave an excellent recital.

Adolf Spies.

LOTTE LEONARD
Celebrated German Soprano, Soloist with Furtwangler, Mengelberg, Walter, Bodansky, Nikisch, Weingartner, etc., now teaching at Conservatoire International, Paris, offers
Special Summer Courses
in Mozart's Wohnhaus, during the
SALZBURG FESTIVALS
for amateurs and professionals. All problems of vocal technic, music and style. Daily lessons. If desired, preliminary courses in Paris, and conducted trip to Salzburg. For particulars write Secretariat Lotte Leonard, 5, rue Villaret de Joyeuse, Paris, Phone Etoile 38.49.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janina Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES BOUCHERIT — MARCEL CHAILLEY
VIOLIN SCHOOL
8, rue des Marronniers, Paris — Phone: Auteuil 48.80
18, rue Guersant, Paris — Phone: Etoile 15.69

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 25 Haymarket, London S.W.1

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
26, rue Fouchet, Paris, France

ALFRED LYON
International Concert Impresario and Manager
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris — Ph: Auteuil 64.29

SYLENKA
Spanish Dances
Europe 1935-1936
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
engaged by the SALZBURG MOZARTEUM ACADEMY to direct a piano course during the 1936 Festival, will start this course on July 15. The course will run until August 31 and will take place twice a week. Prize: 300 Austrian shillings a month. Private lessons can also be arranged.
Mme. NOUNEBERG offers a Fellowship for this course, examination for which will take place before the Mozarteum Directors on July 15.
For all information and enrollment, write to Secretariat LOUTA NOUNEBERG, 6, Square Perronet, Neuilly s. S., France, or
Mozarteum Academy, Salsburg, Austria

IRVING SCHWERKE
6, Square Leon Guillet (rue de Dantzig)
Paris XV. — Phone: Vaugirard 48-24

CONSERVATORIES and SCHOOLS

Lawrence Conservatory of Music

APPLETON, WIS.—Gilbert and Sullivan's The Sorcerer was presented at Memorial Chapel on March 9 and 10 under the direction of Dean Carl J. Waterman and F. Theodore Cloak. Leads were carried by Ellen Voigts, soprano; Marjorie Wilson, soprano; Beth Strong, contralto; Evelyn Mertins, soprano; Spiro Mann, tenor; John Bartholomew, baritone; Irving Sloan, baritone; Wayne Strayer, bass, and Erie Vokert, tenor. The chorus of thirty-four voices and an orchestra composed of students and faculty members contributed much to the success of the production.

The final number of the Community Artist Series was presented by Mischa Mischakoff, violinist, March 17. A large and appreciative audience greeted his recital at Memorial Chapel. Other artists appearing this season were Edith Lorand and her orchestra; Tomford Harris, pianist; Lucille Meusel, coloratura soprano; Ennio Bolognini, cellist and the Lawrence A. Cappella Choir, Carl J. Waterman, director.

The choir of the First Methodist Church (Dean Waterman, director) presented Gounod Gallia, March 1. Cyrus Daniel, professor of theory and composition, is the organist.

The combined choirs of the First Presbyterian Church of Neenah (Francis Proctor, director) and Memorial Presbyterian Church (Marshall Hulbert, director) presented a choral vesper on March 22. Compositions by Bach, Haydn, Schvedoff, Christiansen and Huss were included in the program. Mr. Proctor is instructor in piano and organ and Mr. Hulbert is secretary of the conservatory.

L. D.

Franz Liszt Academy

Constance Henry Beauer, Mus. D., organized a Flood Victims' Relief Concert, at Lima, Pa., on March 28, in which all the participants were from her institution. These were the Liszt Meistersingers Chorus, and the soloists Margaret Burnley, Elsie H. Wilson, sopranos; James H. Riley, violinist; Mildred Sizer, trumpeter; Raymond Grubb, bass; Leo Burke and John Martin, accordeonists.

On March 25 a recital at the Walter Sydnor residence, Bortondale, Pa., enlisted forty participants under the Beauer direction. Sarah Yarnall, president of Musurgia and Barbara Cunningham, of the Musurgia Juniors, were in charge of a program which was devoted to works of Chopin.

The Wild Goose Children's Camp on the Liszt Academy location, at Wawa, Pa., has already booked eight children for the summer, beginning July 1, of whom Theodore and William Young, and Mary Louise Henry, come from Los Angeles, Cal. Those from Pennsylvania are Harry Hyde, Dora Hastings, Peggy Hastings, Grenath Dieck and William Rolfe.

Cleveland Institute of Music

CLEVELAND.—Boris Goldovsky will head the opera department of the Cleveland Institute of Music next year. Mr. Goldovsky is associated with the Cleveland Orchestra as chorus master and opera coach, and was formerly assistant conductor of the Philadelphia Grand Opera Company as well as the Philadelphia Orchestra Association. For the past four years he has been on the faculty of the Curtis Institute of Music, Philadelphia, as opera coach. He will continue his work at the Curtis Institute and give equal time to the Cleveland Institute.

BORIS GOLDOVSKY

The new course outlined by Goldovsky for the Cleveland school includes an opera class meeting two hours each week over a period of twenty-five weeks, and individual coaching of each member of the class by Mr. Goldovsky. Additional weekly individual coaching is to be scheduled by assistants appointed by Mr. Goldovsky and under his supervision. Operatic literature, both musically and dramatically, will be studied. Both students majoring in voice at the institute, and non-student singers are to be picked for the class in auditions already being arranged.

Illinois Wesleyan School of Music

The Bloomington Philharmonic Chorus and the Illinois Wesleyan University chorus, under the direction of Dean Arthur E. Westbrook, presented the opera Faust in concert form on March 31 in Capen Auditorium at Illinois State Normal University. The accompaniments were played by the Philharmonic Orchestra.

The Bloomington Philharmonic Orchestra, under the direction of Prof. Russell Harvey, appeared on the Illinois Wesleyan University Concert and Lecture Course on April 7. Spencer Green, baritone, was assisting soloist.

Ruby Shippee, violinist and John Tellaisha, violinist, presented their senior recitals during the month of April. The following have appeared in their junior recitals: Inez Ellsberry, pianist; Walter Haberaecker, baritone; Katherine Lewis, Katherine Geyer, Betty McDanels, sopranos; Mary Ogden, contralto; Dana Kinsman, tenor and June Walker, violinist. Ruth Yenerich, soprano; Stuart Steelman, tenor and Norman Marshall, baritone, graduate students in the School of Music, presented a recital during the month of March.

The A Capella Choir, under the direction of Dean Arthur E. Westbrook, has presented numerous concerts during the past few weeks. It has appeared in a concert sponsored by the alumni association of Illinois Wesleyan; in Granville High School at Granville, Ill.; the First Methodist Church of Streator in their Dedication Week program; and in the First Methodist Churches of Ottawa and Normal, Ill. On April 1 and 2 the choir took a two-day trip to the southeastern part of the state, singing in the high schools of Oblong, Robinson, Bridgeport, Lawrenceville and Casey, and offering an evening concert in the First Methodist Church of Olney, Ill.

The University Concert Band, under the direction of Prof. Russell Harvey, spent three days in the southern part of the state, playing concerts in many of the high schools. The string ensemble, under the direction of Albert Martini, made a three-day tour in the vicinity of Chicago, playing concerts in schools and churches in Des Plaines, Evanston and Chicago.

Peabody Conservatory of Music

BALTIMORE—The series of recitals by the holders of scholarships at the Peabody Conservatory of Music begins on April 28, when Antonica Fairbanks, a holder of the Colston Piano Scholarship, is to be heard. Miss Fairbanks is the pupil of Eliza Woods and is now completing her third season under her award. The scholarships are awarded by the faculty for a term of three years and are conferred primarily on the basis of talent, and include such supplementary studies as the director deems necessary. One of the requirements of the scholarships is that the holder must give a public recital at the completion of the award. Louis A. Potter, Jr., a cello pupil under Bart Wirtz, gives his Peabody Cello Scholarship recital on April 29. During the month of May, Gene Archer, holder of the Tiffany Voice Scholarship; Irving Cooperstein, holder of the Peabody Viola Scholarship, No. 2; Lansing Hatfield, holder of the Woods Voice Scholarship; Max Kobre, holder of the Peabody Violin Scholarship, No. 1; and Richard Ross, holder of the Peabody Organ Scholarship, No. 1, give their recitals.

Alda Astori in Aeolian Hall Recital

Alda Astori, pianist-composer, will give an evening of music with the cooperation of Frances Blaisdell, flutist; Moritz Vico, violinist, and Edgardo Sodero, cellist, at Aeolian Hall, New York, on May 4. The program comprises several compositions of Miss Astori, including theme and variations on a Caucasian Melody for piano, violin and cello.

STUDIO NOTES

ESTELLE LIEBLING

Among the artist pupils of Estelle Liebling: Jessica Dragonette returned to the Cities Service program over Station WEAF on April 10 after a month's vacation on the coast. Rosemarie Brancato, soloist on the Consolidated Gas Company program, has been engaged by the Cincinnati Opera Company to sing Lady Harriet in Martha, Gilda in Rigoletto, Philine in Mignon and Lakmé in Lakmé during June, July and August. Conrad Mayo, baritone, was a guest soloist for the second time on the General Electric program on April 12. Nina Tarasova will give a concert at the Barbizon-Plaza on April 28.

The Nightingale Trio, composed of Nellilew Winger, Yvonne Ravel and Lizel Sandor, sang at the Radio City Music Hall during the week of March 26. The trio also sang at the White House in Washington on March 16 and on the Atlantic Refining Company program on March 21 over Station WABC. Verna Osborne and Garfield Swift were the featured soprano and baritone soloists on Station WOR on April 10, singing the Bach St. Matthew Passion. A group of Liebling singers called the New York Singers and composed of a mixed chorus of twenty-five voices appeared on the Consolidated Gas program over Station WEAF on April 12. Zona Hall, soprano, was one of the artists appearing at the Educational Alliance at their concert program given on April 19. Susan Sage, coloratura soprano, sang at the Radio City Music Hall for three weeks beginning March 26.

DORNAY-CULP

The Sixth Soiree Intime of the season takes place at the Dornay-Culp Studios in New York on April 27. The first part of the program will be given by Eddy and Grace Albert. Under the direction of Mr. Albert, Part II will consist of a half hour of songs and smiles in radio manner, featuring NBC and CBS artists, including Lucille Manners, Morton Bowe and The Honeymooners. Betsy Culp will be at the piano.

Chittenden Birthday Dinner

Marking her eightieth birthday, Kate S. Chittenden found 175 persons assembled in her honor at a dinner given at the Town Hall Club, New York, on April 17. Among them, Dr. Daniel Gregory Mason, Dr. Henry Noble McCracken, Mrs. W. L. MacFarland and Dorothy Lawton gave addresses, with Lawrence Erb as chairman. Talks by the guests were marked by information regarding Miss Chittenden's early life in Hamilton, Can., followed by naming those who were influential in her career; her heading the piano department of the Metropolitan College of Music; founding of the Institute of Applied Music; leading the music department, Vassar College; and founding of the A. G. O., and association with Rev. Dr. McArthur as organist of Calvary Baptist Church, New York.

F. W. R.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
15 CENTRAL PARK WEST • NEW YORK CITY

CATHERINE DENCH HAWKS
MEZZO-SOPRANO
Athenaeum Concert Mgt., Steinway Hall, New York

D'ALTON McLAUGHLIN
Yorkminster Church, Toronto, Canada

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
505 West End Ave., New York ENdicott 2-6029

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

LUCILLE COLLETTE
CONCERT VIOLINIST—PIANIST
Bane Booking Bureau,
45 Prospect Place, Tudor City, New York City

Olga Cristo-Loveanu
SOPRANO
1416 Steinway Hall, New York City

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

The New York Symphonette
WOMEN'S ORCHESTRA
Manager: Charles Braunhut,
45 John St., New York BEekman 3-7241

FLOYD WORTHINGTON
BARITONE
OPERA — ORATORIO — CONCERT
610 Riverside Drive, N. Y. AUdubon 3-1910

IDA ELKAN
PIANIST — TEACHER
Author and Composer of Technical Work in Ear Training for Piano
97 Ft. Washington Ave., N. Y. C. WAds. 3-2474

DR. WILLIAM C. CARL
Lecture Talks on the European Festivals
Available for Music Clubs
Address Manager,
12 West 12th St., New York

MARGARETHA LOHMANN
PIANIST
WHITTIER COLLEGE,
Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
702 S. Crenshaw Blvd.
Los Angeles, Calif.

MINNALETHA WHITE
SOPRANO
VOICE TEACHER
1431 Valencia, Los Angeles, Calif.
Phone Richmond 8402

MARK LEVANT
SOLO CONCERTMASTER
Metropolitan Opera Orchestra

PAUL GUNDLACH
Composer-Pianist — Coaching, Accompanying
Kellogg Hall, Battle Creek, Mich.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted
444 E. 66th St., New York REgent 4-8156

MRS. DANIEL SULLIVAN
"Transformed, has at last learned how to profit by an inherently splendid vocal equipment."—Phila. Record on Sullivan artist from Metropolitan.
132 W. 74th St., New York TRafalgar 7-1391

BETTY PARET
HARPIST
264 Lexington Ave., New York LExington 2-9544

GENE SCHILLER
ACCOMPANIST—COACH
51 West 71st St., New York RUs. 7-1637

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cont. 8194
64 East Lake St., Chicago, Ill.

SELMA **KRAMER**
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-6625 or ENdicott 2-5189

MARGUERITE **POTTER**
Founder, New York Madrigal Society (Est. 1930)
MICROPHONE TECHNIC. SINGING-SPEAKING
Apply Secretary 817 Steinway Hall, N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 4633 Sunset Blvd., Hollywood, Calif.

MILDRED BROWNE
COACH — ACCOMPANIST
449 West 22nd St., N. Y. CH. 3-3055

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1267

THE **BYE** ENSEMBLE
A Family of Artists
BETTY TILLOTSON
CONCERT DIRECTION
Steinway Bldg., New York

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
Hotel St. Andrew, 72nd St. & Broadway, N. Y. C.
Phone ENdicott 2-4080

FRANCES
BLAISDELL
FLUTIST
Studio: 457 W. 57th St., N. Y. C. COlumbus 5-8450

ELEANORE **WOODFORDE**
SOPRANO—OPERA, ORATORIO, CONCERT
740 N. Orlando, Los Angeles, Calif.
Phone Wyoming 2688

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
108 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

RICHARD
KRULL
BASS-BARITONE
CONCERT—RECITAL
ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
79 Madison Ave.,
New York

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

Rosina Buitekin
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

HAMILTON INSTITUTE
DEPARTMENT OF MUSIC
Dr. A. R. Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

ELSA **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7233

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

MARJORIE ALLISON *Pianist Cellist* **MacKOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

HELEN HATES **OMERON**
VOICE SPECIALIST
1630½ N. Western Ave., Hollywood, Calif.
Telephone Hempstead 9922

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7089 Lanewood Av., Hollywood, Calif. Phone HI. 9447

MR. and MRS. **CLIFFORD LOTT**
SINGING — PIANO
CHORAL CONDUCTING
731 Crenshaw Blvd.,
Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER
PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment
COlumbus 5-2288

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan, Chicago Operas
5873 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

LILLIAN **FLICKINGER**
SCIENCE OF SINGING
German Lieder—Oratorio—Moving Pictures—Radio
434 El Camino Rd., Beverly Hills, Calif. Phone Oxford 3235

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 822-37
Los Angeles, Calif.

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Buy From Your Local Music Dealer

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
2478 Hollyridge Drive, Hollywood, Calif.
Phone Gl. 8893

DR. GEO. LIEBLING
TEACHER OF PIANO AND COMPOSER
RECITALS — LISZT EXPONENT
5833 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
736 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

HOPE JOHNSTON
Pianist—Accompanist—Teacher—Coach
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
166 W. 58th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

LoLa ASKENASY
Founder Pro-Opera Guild
VOICE — COACHING
Sherman Square Studios, N. Y. C. Tel. TR. 7-6700

HELEN REYNOLDS
STRING QUARTET
1418 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York RIverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones. 113 West 57th St., N. Y

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

FLORENZ TAMARA and JACK FOWLER,
dancers, are spending the month of April in Cannes, France, following a series of recitals in Paris. They return to New York early in May.

PAUL ALTHOUSE
sang Parsifal with the Cleveland Orchestra in that city on April 9, 11 and 13.

THE HON WILLIAM BROWNLOW,
baritone, appeared during March in the second concert of Mrs. Augustus Ralli's British Artists series at the Hyde Park Hotel, London, singing Shakespearean songs in modern settings. He has specialized for some years in the work of contemporary composers. Mr. Brownlow is a crack golfer and played for Britain in the Walker Cup team of 1926. Another of his favorite sports is tennis. (Photo © by Howard Coster).

LOIS BANNERMAN
is concluding an active season of concert engagements. April 16 she was guest artist for the conference of the New York State Music Clubs at the Hotel Astor, and the following day gave a program of duo harp numbers with Mrs. Bannerman at Rockville Center, N. Y. April 23 she played for the Daughters of the British Empire in Garden City. Forthcoming engagements include May 3, Barbizon Plaza, New York; 4, guest artist L. I. District P.T.A. Choral; 5, joint recital with Frederick Wilkins, flutist, at Somerville, N. J.; 6, Valley Stream, N. Y.; and 7, guest artist for the President's Day Program of the Illuminati Club of Brooklyn at the Towers Hotel. (Photo by Drennan.)

MEMBERS OF THE 1936 GRADUATING CLASS AMERICAN ACADEMY OF DRAMATIC ARTS, NEW YORK CITY
the largest class to be graduated from the institution.

PAUL MUSIKONSKY,
American boy-violinist, is touring Europe in concert under the management of Wilfred Van Wyck. He gave three recitals in Palestine, at Tel-Aviv, Jerusalem and Haifa, and has been reengaged at all of them for further appearances before his return to America. He was accompanied by Michael Taube, conductor of the recently organized New Symphony Orchestra in Palestine. The boy also has given recitals in Budapest and Warsaw. Forthcoming appearances include London, Paris, Vienna, Prague, Alexandria and Cairo, as well as Bayreuth.

OLGA CRISTO-LOVEANU,
Roumanian soprano, will spend the summer months in her native country, accompanied by her husband, Elie Cristo-Loveanu, portrait painter, and her son Miron. Mme. Cristo-Loveanu gave a Town Hall recital in New York early this season.

WILLIAM THORNER
coaching Rosa Raisa, Sydney Rayner, Ruth Miller and Mario Chamlee.

THE KEDROFF QUARTET
at the Louvre in Paris. They return to the United States in early October to fulfill concert engagements under the management of Paul H. Stoes.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Autrey & Kahle

JOHN McCORMACK

Resumes His American Tour in Late September